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The Influence of the German Volkslied on Eichendorff's Lyric

A Dissertation

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Department of Germanic Languages and Literature

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Introduction.

A. Eichendorff's early Environment. Its Relation to his Volkslied Interest.[1])

It is a generally accepted opinion that Eichendorff's contact with the German Volkslied had its beginning with the year 1807 when he first came under the influence of the Second Romantic School at Heidelberg. A careful consideration of the facts of his early life, however, indicates a definite development of his interest in the Volkslied from his early youth to his poetic maturity. His innate love for whatever is natural and simple, the almost ideal natural and social surroundings of his boyhood in his father's castle at Lubowitz, his picturesque student life at Halle and Heidelberg, his close association with the leading members of the Second Romantic School, and his extensive travels through various parts of Germany and Austria, each in its own way tended to further this interest.

It was the poet's good fortune to have been born and reared in Silesia, a province rich in popular lore where, as in the neighboring provinces of Bohemia and Bavaria, the traditional folksong is even today holding its own against the encroachments of modern civilization. Both on account of its political history and its geographical situation the intercourse between Silesia and the rest of the German states was, up to

[1]) It is not the purpose of the following to sketch the biography of Eichendorff, for which the reader is referred to Hermann Anders Krüger, „Der junge Eichendorff". Particulars in regard to all works referred to will be found in the general bibliography at the close.

the nineteenth century, but slight. Situated as it is on the Russian and Austrian borders, it has for centuries been the meeting ground of a variety of languages and nationalities and has developed in this way an unusually active civilization. Furthermore with its picturesque mountains, fertile valleys and plains and extensive forests the province possesses a variety and beauty of landscape which is found to an equal degree in no other part of Germany.

The Eichendorff family have for centuries lived in Silesia and have always taken a prominent part in its eventful history. Their aristocratic conservatism had, even down to the beginning of the nineteenth century, tenaciously clung to the last traces of mediaeval knighthood. The gay festivities of Lubowitz attracted guests from far and near, and the openhearted hospitality of the Eichendorff castle was extended equally to both prince and peasant.

It was amid these surroundings that Eichendorff passed his youth. Naturally alert and quickwitted, the active social life of Lubowitz developed early in him a keen sense of observation and a live interest in social affairs. The poet himself has left us in his diary an interesting account of his early impressions and experiences which, although fragmentary, is the most important biographical document of his early life. [1])

In connection with Eichendorff's attitude toward the lower classes it is worthy of note that the relation between family and servant in the castle of Lubowitz was one of mutual respect and even intimacy. The notations of the Tagebuch and his later utterances clearly indicate not only that Eichendorff shared this general attitude but that this respect deepened into

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[1]) This diary was made for the first time accessible in complete form by the excellent edition of Kosch, Tagebücher des Freiherrn Joseph von Eichendorff, Regensburg (1908), vol. 11 of Eichendorffs Sämtliche Werke, hrsg. von Wilhelm Kosch u. Aug. Sauer (at present in preparation). See also Alfons Nowack, Lubowitzer Tagebuchblätter, Strehlitz 1907, and by the same author Fahrten u. Wanderungen der Freiherrn Joseph und Wilhelm von Eichendorff (1802—1814), Oppeln 1907.

an unbounded faith in the common people. It is interesting to note with what emphasis he mentions in his earlier entries the ordinary occurrences among the servants. The fact, for example, that Joseph, a servant of the family, has taken a position as cook in Ratibor, or that Nanettel has given birth to a „Knäblein" for which he himself stood godfather seem to him noteworthy events in his personal history. The close friendship that existed between the servants and the young Eichendorff is well illustrated by an entry in the „Tagebuch" (October 1, 1802)[1]) relating a serious accident which had happened to the above mentioned Joseph sometime after he had left the services of the family. He tells us how deeply he was moved upon hearing of this accident and of his immediate trip under most unfavorable circumstances to the bedside of his unfortunate friend in the hope that his presence might bring some comfort to him. That there was also some correspondence between the two may be seen by a letter from Eichendorff to the servant written sometime after the above accident, in which the young baron addresses the latter as his bosom friend. „Schreibe mir doch bald wieder, wenn es deinen Arm nicht zu sehr incommodirt", he writes at the close, „doch lasze dabey das Hochundwohlgebohrener, und den gehorsamsten Diener und Knecht weg, und nenne mich lieber Deinen wahren Freund".[2])

A similar relation seems to have existed between Schöpp, another family servant, and the two Eichendorff brothers. He was their constant attendant during their residence in Halle and Heidelberg and accompanied them later to Berlin and Vienna. The frequent mention of him in the „Tagebuch" shows that he was regarded by them at all times as a friend and companion.

But Eichendorff's contact with the common people during his early years at Lubowitz was by no means confined to the immediate family servants. He himself tells us in „Erlebtes"[3])

[1]) Tagebücher, p. 27.

[2]) Cf. Nowack, Tagebuchblätter, p. 106 ff.

[3]) Aus dem literarischen Nachlasse Joseph Freiherrn von Eichendorffs, p. 267.

how, during the balls which went the rounds of the community during the winter season, „Verwalter- und Jägerfrauen", as well as the pretty „Landfräuleins" with their innocent coquetry freely joined the „Herrschaften" in the general gayety. Again the „Tagebuch" hardly records the happenings of a day during the milder seasons without some hunting party, a trip to the Ratibor fair, a visit to one of the various landed estates of the family, some boat excursion upon the not far distant Oder, or a stroll through the picturesque fields and forests in the vicinity of the castle. With his natural sympathy for the common people and with his knowledge of the Polish language, which was generally used by the Silesian peasants, he must in this way have learned to know these people intimately.

One of his favorite strolls is said to have led past an old mill in the beautiful Wygon valley, some distance from Lubowitz, where he would often stop to chat with Kubitta, the miller, and to refresh himself with a cool draught from the hands of the miller's handsome daughters. On this account the Wygon mill came to be one of the many claimants to the honor of having given to Eichendorff the first inspiration to his most popular song „In einem kühlen Grunde".[1])

But it was particularly the hunting trips, a favorite sport during the summer vacations, that brought Eichendorff into close touch with the folk. The Eichendorffs themselves had professional hunters in their employ and on special occasions great parties were organized in which the peasants of the neighborhood were freely enlisted. The forest at such times would echo to the sound of the Waldhorn and the lusty shouts and songs of the party. It was upon these excursions that Eichendorff must have had plenty of opportunity to familiarize himself with the Volkslied[2]).

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[1]) Novack, Tagebuchblätter, p. 113.

[2]) Thus in the „Tagebücher" (p. 163 ff.) under December 10, 1806, after describing the preparations for the day's chase, Eichendorff continues: „Nach einigen Stunden schied ich, der letzte von meinem Posten und begab mich zum Jägerhause, wo ich bereits die gantze Compagney in freuden-

That his love for popular lore began to assert itself very early may be seen from his interest in the „Volksbücher". In „Ahnung und Gegenwart", which according to his own statement is to a large extent autobiographical, he tells us in the character of Friedrich how as a boy he loved for hours to rock himself in the top of a tall pear tree in the garden and to read, one after another, „Die Magelone", „Genoveva", „Die Heymonskinder" and other similar tales which he had borrowed, and that these stories had opened to him a new world of life and nature. „But this delight", he continues, was but of short duration. My Hofmeister discovered my secret studies and took my beloved books from me. I was inconsolable. But thanks to God it was too late. My imagination had taken in enough healthy draughts on the forest-covered mountains and amid the wonders and heroes of those tales to be forever secure against the attacks of a prosaic world" [1]).

His innate love for the natural and simple is further shown by his boyish enthusiam for the simple songs of Matthias Claudius. It is these, he tells us [2]), that offered the only relief from the insipid pedagogical tales of Campe's „Kinderbibliothek" which were placed in his hands after he had been deprived of his „Volksbücher". Different spots in the garden bore the

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reichen Schalle und die H. Adametz und Langer, die eben angekommen, antraf. Hier verzehrten wir in der Jägerstube ein Jagdessen, und bezogen dann wieder die 2t. Stellung, wo ich nach mehreren ausgerauchten Pfeifen mit Carl v. Schim[onsky] in die rothen Beeren und somit aus der Stellung wandelte. Hier fanden wir bereits auch den H. Landschaftsdirektor etc. und bald versammelte sich die ganze Jagdhorde mit der Beute (7 Hasen, 1 Reh) die Netze wurden aufgepackt, großes Getümmel von Jägern, Bauern, etc. Bald darauf fuhr alles fort, wir beyde aber blieben stehen, und ließen die gantze Caravanne bei uns vorbeypassieren . . . Dann ging es aber hurtig mit Donnergepolter über Stock und Block, so daß wir bald mehrere Jäger und Jagdbauern einholten, 2 Bauerknaben hinten auf den Sitz nahmen, u. endlich, nach vielen halsbrechenden Bocksprüngen der Chaise bey der finstersten Nacht noch durch den dichten Wald vermehrt, in Hammer anlangten.

[1]) Eichendorffs sämtliche Werke, vol. 2, pp. 56 ff.

[2]) Ibid, p. 57.

names of Hamburg, Braunschweig and Wandsbeck, where he loved to hold communion with his favorite poet, hoping that some day he might see him face to face. Years afterward when Eichendorff with his brother Wilhelm passed through Wandsbeck on their journey through northern Germany, they vividly recalled their early interest in the poet and the many happy hours which they passed with him in the garden of Lubowitz [1]).

The students have always been important carriers of the Volkslied, a fact which was particularly true during the time of Eichendorff's student days. Coming from various parts of the country, the students thus brought together representative songs from every locality, and the „Kneipe", as well as other student gatherings, gave plenty of occasion for a free exchange of these Volkslieder.

Then too the picturesque student life of Halle and Heidelberg had much in common with the life which the Volkslied likes to portray. The gay appearance of the different student-clubs and „Landsmannschaften" as they paraded through the streets in their bright uniforms, the love which these students displayed for field and forest as shown by their frequent strolls to neighboring towns or other places of interest, the nightly serenades under the windows of some real or imaginary love, the happy optimism and joy of living which characterized the view of life of these students, the convivial gatherings in and about the old university towns and the boisterousness, not to

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[1]) Tagebücher p. 128.

It is interesting to compare in this connection a later criticism of Claudius by Eichendorff in an article entitled „Die deutschen Volksschriftsteller", Historisch-politische Blätter, vol. 22 (1848), p. 130. He gives here Claudius and Bürger the honor of having been the first poets since the Reformation that had given the common people any serious consideration. But they lacked, in his estimation, an important characteristic of a popular poet, namely absolute identification between himself and his public. The common people, whose ear is unusually sensitive to such things, did not fail, he thinks, to detect in the ironic humor of Claudius and in the forced uncouthness of Bürger a certain feeling of intellectual superiority which prevented them from becoming truly „volkstümlich".

say coarseness, in which this overflowing life often found expression — this too is the life of the Volkslied. The vividness and minuteness with which Eichendorff portrays these things in his diary and his later recollections of his student days[1]) show us that he was an interested participant in them all[2]).

When we now examine Eichendorff's life as a student at the universities of Halle and Heidelberg, we notice a gradual widening of his volkslied interest brought about by his acquaintance with student life, by a more intimate knowledge of the life of the folk through his travels at this time, and by his contact with the Second Romantic School.

The purely academic and literary atmosphere in Halle was hardly of such a nature as to turn the attention of Eichendorff toward the Volkslied. The spirit of rationalism, though rapidly waning, still lived on in the teachings of men like Wolf and Kaysler, while the mystic philosophy of Wackenroder and Steffens turned his attention upon Novalis and Tieck rather than to the

[1]) See the essay „Halle and Heidelberg" in „Erlebtes", p. 295 ff.

[2]) As an illustration, we may quote his description of a „Kommers" on the evening of a „Prorectorwahl". After describing in much detail the parade of a crowd of students through the streets and their merry pranks he continues: „Hier strömte nun alles auf den groszen Saal im Rathhause (Rathskeller genannt) dort den famosen Kellercommerce zu feyern, wobey blos Wein getrunken wird. Nun erscholl oben ein horrendes Gebrülle, wozu noch das Geklirre der Hieber, die nach jeder Strophe des Liedes auf die Tische geschlagen wurden, hinzukam, welches sich für die unteren Zuschauer fürchterlich ausnahm. Bald darauf aber zeigte der Wein seine Wirkung. Die Fenster des Saales klirrten zerstäubend, und binnen einer halben Stunde war das Pflaster unter dem Rathhause mit Scherben von Flaschen, Gläsern etc. bedeckt. Endlich um 11 Uhr Abends stürzte der gantze Trosz auf den Markt herab, wo: „Ein freyes Leben führen wir", plene choro gebrüllt wurde". („Tagebücher", p. 104).

In the following, too, we recognize a favorite Volkslied situation: „Ein Trupp von 12 Stundenten, nemlich, alle in Kanonen, durchstürmte die Straszen. 2 unter ihnen hatten kleine Querpfeiffchen auf denen sie unter den Fenstern eines Mädchens allerhand Lieder bliesen, die die anderen mit dem Munde pfeiffend accompagnirten. Da sich aber die Schöne nicht im Fenster zeigen wollte, wurden die ungestümen Liebhaber ungeduldig und brüllten ihr ein fürchterliches: Pereat!" (p. 108).

folksong. In addition to the works of these romanticists, it was the drama, and especially that of Goethe and Schiller, which claimed his chief literary interest at Halle. The excellent theatrical troupes at Lauchstädt and Leipzig became thus an important attraction for Eichendorff. He occasionally saw Goethe personally at these performances, and when the latter resided for a short time in Halle during the summer of 1805 to attend the lectures on physiognomy by Gall, Eichendorff records how he with other students would crowd into the lecture room so that he might impress every look and action of the great Goethe upon his soul[1]). To what extent Goethe's lyric interested Eichendorff at this time it is difficult to say for the „Tagebuch" is silent on this point and the beginning of Eichendorff's work as a lyric poet really falls into a later period[2]).

In September 1805, during the interim between the summer and winter semesters, Eichendorff in company with his brother and Schöpp, the servant, took a journey through the Harz as far north as Hamburg and Lübeck. The complete record of this trip as preserved to us in the diary discloses not only a remarkably keen observation of life and nature but also a power of description which for a youth of seventeen is extraordinary. The journey introduced him to a host of new experiences and brought him into contact with people of every description. Thus he tells us of the postillion who entertained them with tales of the Harz, of the miner who guided them to the Brocken, of the lonely „Jäger und Gebirgsmädchen, die umherkletterten und Waldbeeren klaubten", of stopping at a peasant's hut and being invited to share the simple „Kartoffelmahl", of the old sailor in Hamburg who entertained him with his experiences, of the strange emotions that the weird songs of the sailors aroused in him, of meeting an English merchant who had been in America and East India and was just returning from Spain

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[1]) Tagebücher, p. 103.

[2]) In regard to the relation between Goethe and Eichendorff see Nadler, Eichendorffs Lyrik, p. 221 ff.

— in fact every rank and condition of society fell under the critical eye of these students.

A part of the trip was made on foot and Eichendorff records that for the first time in his life he had had the experiences of a true „Wandersmann". The incident must have made a deep impression upon the young baron for when they later continued their journey „Extrapost" and saw a heavily laden „Wandersmann" pant by them, he relates how they looked down with pity upon him and called out: „Armer Mann! ach wir wissen nun auch wie es schmeckt!"[1]

To state then in a word the progress of Eichendorff's volkslied interest during his residence in Halle, we may say that while his actual contact with and interest in the Volkslied during this period cannot be doubted, it is not as yet the conscious interest of the artist in a literary product. The progress lies rather in the wider knowledge of the life portrayed by the Volkslied and in the experiences which led to a fuller appreciation of it and which later found expression in his most popular songs.

After eight months spent amid the gay social life of Lubowitz, Eichendorff with his brother entered in May 1807 the University of Heidelberg. From the standpoint of his poetry his year's residence here proved to be of far-reaching consequence. One of the main influences under which Eichendorff entered upon his career as a lyric poet and which determined to a large extent his future work was the influence of the Volkslied. This was of a twofold nature. I have attempted to emphasize the importance not only of the deep interest which Eichendorff has constantly manifested in the life of the common people but also his direct and frequent contact with this life. This is a fact not to be left out of consideration in an attempt to determine the relation between his lyric and the Volkslied, for it indicates that Eichendorff was by no means dependent upon the „Wunderhorn" or other collections alone for his knowl-

[1] Tagebücher, p. 121.

edge of the Volkslied. Indeed, he himself realized the fact that the Volkslied, apart from its melody and apart from the folk which sings it, is no longer a Volkslied.[1]) Eichendorff knew the folksong at first hand before the Heidelberg period, and this first-hand knowledge and his close acquaintance with the life portrayed by the Volkslied enabled him to appreciate the „Wunderhorn" more fully when he came to study it. When therefore Walzel[2]) criticizes Krüger[3]) for dating Eichendorff's „Es waren zwei junge Grafen" before the Heidelberg period, I cannot agree with him in his objection to this on the ground that it shows the influence of the Volkslied and cannot have been written, therefore, before Eichendorff had become acquainted with the „Wunderhorn" in Heidelberg. Eichendorff's first-hand acquaintance with the song of the people prior to his Heidelberg period, his probable acquaintance with Herder's „Volkslieder" or other collections such as Elwert's[4]), or his knowledge of the lyric of the latter part of the eighteenth century written in the spirit of the folksong like that of Claudius, each could have been responsible for the popular technique of this poem.

Eichendorff's direct knowledge of the life of the folk and their song was materially extended both by his journeys to and from Heidelberg and by his year's residence there. His trip from Silesia took him through Bohemia, northern Austria, Bavaria and Baden, a region whose variety and beauty of scenery and interesting people are commented upon by every traveller. It is quite natural then that they should attract the interest also of Eichendorff's romantic turn of mind. Now he comments in the „Tagebuch" upon the singing and dancing of a band of gypsies, now upon the „lustige Unterhaltung" he has had with

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[1]) In the „Taugenichts" e. g. he expresses himself as follows: „Ein Volkslied, gesungen vom Volk in freiem Feld und Wald, ist ein Alpenröslein auf der Alpe selbst — die Wunderhörner sind nur Herbarien — ist die Seele der National-Seele." (S. W. vol. 3, p. 11.)

[2]) Euph. 7, 805.

[3]) Pp. 81 and 112.

[4]) Ungedruckte Reste alten Gesangs, 1784.

the waitresses. Again, it is a crowd of „Fuhrleute", a band of singing pilgrims or the „Knixe" of the peasant girls as he passes them upon the road that arrest his attention. Of the Austrian peasants he says: „Ihre Tracht ist schon national verschieden. Die Männer schwarze Röcke und Hosen, rote Westen und grüne tyroler Hosenträger. Die Weiber auch schwarz und große weiße Hüte oder bunte Tücher auf dem Kopfe. Ihre Gesichter sind eigen frisch, großäugig und hertzig, u. ihre ganze Form ein Abbild der starken und reichen Natur, die sie umgiebt.[1])

The deep impression which the natural surroundings of Heidelberg made upon Eichendorff and the influence of these surroundings upon his poetry are known facts and need no further discussion here[2]). It is sufficient to note that his love for nature and outdoor life found here its complete satisfaction as we may see by his frequent strolls through the beautiful Neckar valley, to the many romantic retreats in the vicinity of Heidelberg, like the valley of the Wolfsbrunnen, and to the neighboring towns of Ziegelhausen, Lauternberg, Neckarsteinach, Schwetzingen, Mannheim and others, as far as Speyer across the Rhine.

The „Pro Memoria" of this time in which he records the impressions and observations of many of these trips shows us that with this love for outdoor nature Eichendorff connected a no less genuine interest in the life of the lower classes which came in this way constantly under his observation. Indeed he regarded this life, as we have seen above, as but the reflection of the world of nature and in all essentials an inseparable part of that world. As an illustration of his close relation with this life we may cite the love affair which existed between him and a peasant girl of Rorbach during the winter and spring of 1808[3]).

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[1]) P. 190.

[2]) See Krüger, p. 99 ff; also Eichendorff's own reminiscences of Heidelberg in „Erlebtes", p. 305; „Robert und Guiscard", S. W. 3, p. 554 ff.; and the beginning of „Dichter und ihre Gesellen", S. W. 2, p. 353 ff.

[3]) See Krüger p. 100 ff. and „Tagebücher" for March and April 1808, p. 224 ff.

This direct association of the poet with the people gave him frequent opportunities for studying their song. His own interest in music undoubtedly furthered this study for he was a student of the guitar at this time and his brother was a skilful performer upon this instrument as well as a singer of more than ordinary ability. References to the singing of the folk are frequent. On the day of his arrival in Heidelberg he notes: „Gen Abend die Wirthstochter in dem Gärtchen unter unsern Fenstern kokettierend zur Guitarre bekannte Lieder gesungen, die in mir alte Erinnerungen erweckten[1])" Sometime later we read: „Darauf im Carlsberge, wo Jeanettchen mit Weyland zur Guitarre sang[2]). And again: „Auf dem Rückwege trafen wir kleine Mädchen mit Zithern, die wir singen ließen"[3]). To his own singing of Volkslieder refers the note in the „Tagebuch" (March 13, 1808): „Mein Singen ‚Da droben auf jenem Berge' u. polnische Lieder"[4]). Eichendorff probably refers here, as Nadler states (p. 167), to „Müllers Abschied" (K. W. I, 102)[5]). He knew the Wunderhorn at this time as his statement in the „Tagebuch" (p. 360): „Anfangs Dec. [1807]: Knabens Wunderhorn" shows. But the fact that he knew the melody indicates that he must have become familiar with this Volkslied through some other source than the Wunderhorn, which the wide popularity of the song makes quite probable. There is a possibility that Eichendorff refers here to another folksong since „Da droben auf jenem Berge" was a favorite volkslied beginning. Some of these songs, for example the versions of „Die Grasemagd und der Reiter" common in Silesia, could easily have been known to him[6]).

In April 1808 the poet in company with his brother made a brief journey to Paris and both left Heidelberg finally in May for Lubowitz. No record has been left us of these trips but

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[1]) Tagebücher, p. 197.
[2]) Ibid. p. 201.
[3]) Ibid. p. 222.
[4]) Ibid. p. 224.
[5]) The first edition, Heidelberg 1806—08, is referred to in this study.
[6]) Fallersleben und Richter, Schlesische Volkslieder, p. 276.

we may reasonably assume that Eichendorff's interest in the folk, which I have constantly called attention to up to this point, was in no degree lessened.

But his relation to the Volkslied during his Heidelberg period must be viewed from another side. Heidelberg was at this time the center of activity of the Second Romantic School. Arnim and Brentano had just placed in the hands of the public the first volume of „Des Knaben Wunderhorn" and were busily engaged in arranging the material for the rest of the work; Görres published his „Volksbücher" in 1807 and his „Nachträge" to the same the following year; Creuzer was at work upon his „Symbolik und Mythologie der alten Völker"; the Grimm brothers were just entering upon their investigations in the older Germanic folk-literature, while at the same time the Volkslied was exerting its revitalizing influence in the lyric of Arnim, Brentano, Uhland and Kerner.

However, side by side with this tendency of the romantic lyric toward the simpler and more plastic art of the Volkslied, the influence of Novalis and Tieck lived on and found its chief exponent in the poetry of the Count von Loeben. What was now the relation between Eichendorff and the leaders of the Second Romantic School on the one hand and Loeben on the other? The question is an important one in a study of Eichendorff's relation to the Volkslied, but in view of the recent criticism upon this subject only a brief discussion of the question is in place here[1]).

Görres' interest in the revival of popular poetry is shown, as has been said, by his essay „Die teutschen Volksbücher",

[1]) Pissin (Otto Heinrich Graf von Loeben, p. 153ff. and more recently, Joseph und Wilhelm von Eichendorffs Jugendgedichte, „Einleitung") holds with Krüger that Loeben's influence upon Eichendorff in Heidelberg was paramount, and doubts that the latter had even made the acquaintance of Arnim and Brentano at this time. On the other hand Steig, DLZ. XX (1899) col. 263ff.; Walzel, Euph. VII (1900), 801ff.; Kosch, Briefe und Dichtungen aus dem Nachlaß des Freiherrn von Eichendorff, Einleitung, also Euph. XIV (1907), p. 310ff.; and Nadler, p. 159ff. minimize Loeben's influence and assume a close relationship between Eichendorff and the leaders of the Second Romantic School during the last part of his stay in Heidelberg.

an earnest though unsuccessful attempt to revive the interest in the popular prose tales that had previously been awakened through the efforts of Tieck and the Schlegels. Görres also was a close friend of Arnim and Brentano. Now whatever uncertainty exists concerning the relation between Eichendorff and Arnim and Brentano, his personal relation to Görres is clearly defined. He became acquainted with him on the second day of his arrival and was at once impressed by his personal appearance[1]), he was interested in his lectures and attended them constantly throughout the two semesters[2]), he became his personal friend[3]) and when he with his brother took his trip to Paris in the spring of 1808, they compared certain editions of „Volksbücher" for him at the Royal Library there, which service Görres later acknowledged when he published his „Nachträge" (Heidelberger Jahrbücher, 1808, p. 449 ff.)[4]).

In November 1807 Eichendorff made the acquaintance of Loeben, the influence of whose poetic theory and practice, as Krüger and Pissin have shown, counteracted for a time the influence of the Volkslied in Eichendorff's first lyric productions. It is important to note, however, that Loeben himself was by no means indifferent to the Volkslied. He became familiar with the Wunderhorn as early as November, 1806 and calls it a treasure which he would not give for a whole Greek library. „Herr Olaf" (K. W. I, 261) he regarded as the most beautiful ballad in the world and imitated it in three of his Romanzen[5]). Other poems of his als show unmistakable traces of the Volkslied, as for example the song in „Guido", „Am Rhein, am Neckar und am Main", which, according to the testimony of Friedrich Strauss, an intimate friend of Loeben's, became one of the popular songs of the day in and about Heidelberg[6]); and among

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[1]) Tagebücher, p. 197.
[2]) Ibid. pp. 200 and 219.
[3]) Ibid. p. 222.
[4]) Cf. Steig, col. 267.
[5]) Cf. Pissin, Loeben, p. 50.
[6]) Pissin, Gedichte von Loeben, p. 158.

his later poems may be mentioned „Wer ist der junge deutsche Graf“[1]), and „Der Lurleyfels“[2]), the latter of which Heine closely followed in his „Lorelei“.

This attitude of Loeben toward the Volkslied cannot have been without its effect upon Eichendorff. Indeed it does not seem to me unreasonable to assume that Loeben was the first who interested him in the Wunderhorn. Loeben made a deep impression upon him at their first meeting on November 17: „Wunderbar poetische Natur in stiller Verklärung“. This meeting was followed by others and they were soon fast friends. Under December 6 the „Tagebuch“ says: „Den Abend wieder beym Grafen zugebracht“, and again under December 16: „Streifzüge mit Grafen Loeben“[3]). Into this period ot Eichendorff's early friendship with Loeben falls his study of the Wunderhorn above referred to (p. 12).

As a further indication of the influence which the movement in favor of popular poetry had upon Eichendorff, we must consider the fact that the Volkslied, if by no means universally accepted, was still the subject of general discussion. In Heidelberg particularly, the argument grew intense between Voss and the Romanticists, and Eichendorff must have followed this dispute with deep interest. Again, Eichendoff, whose early poems were now appearing for the first time, could not fail to be aware of the important bearing of the Volkslied upon the lyric poetry of the time. The „Einsiedlerzeitung“, which appeared during the spring and summer of 1808 in Heidelberg and which Eichendorff himself in his later recollections of this time regarded as the „Programm der Romantik“[4]), published many contributions in the popular technique, such, for example, as Brentano's „Der Jäger an den Hirten“ and „Die Zigeunerin“, Kerner's „Zwei Särge“, Uhland's „Des Knaben Tod“ und „Der

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[1]) Ibid. 71.
[2]) Ibid. 68.
[3]) Tagebücher, pp. 220 and 221.
[4]) „Erlebtes“, p. 309.

Traum", as well as translations of folksongs of other nations, especially the large number of Danish ballads by Wilhelm Grimm[1]).

What now was the exact relation between Eichendorff and Arnim and Brentano during this period is a mooted question. If we cannot agree with Pissin, who argues against even a casual acquaintance between them, we cannot deny that their friendship, especially that between Brentano and Eichendorff, must necessarily have been extremely limited. Arnim came to Heidelberg in January and Brentano not until April 28, 1808[2]). The Eichendorffs left for Paris on the second of April, were back in Heidelberg May 4, and left finally for Lubowitz on May 13[3]). The „Tagebuch" ends with April 3. The brief period, then, between May 4 and May 13 remains when Eichendorff could have become acquainted with the editors of the Wunderhorn.[4]) This introduction could easily have been made through Görres who had special cause to be under obligations to the Eichendorff brothers for reasons already stated. But when Steig[5]) in support of a statement by Hermann von Eichendorff assumes the poet to have been one of the „Mitsammelnden Studenten', on the Wunderhorn, he must acknowledge that that service could only have been very limited.

An intimate relation between Arnim and Brentano and Eichendorff is not necessary to explain the gradual change that was taking place in the latter's lyric technique during the year 1808, from the empty „Sonnettenklingklang" and mysticism of Loeben and the older Romanticists to the simpler art of the

[1]) In regard to the relation between Eichendorff's „Mariae Sehnsucht" (1808) (Pissin, „Jugendgedichte", p. 55) and the Märchen „Von dem Machandel Bohm", („Zeitung für Einsiedler" for July 9, hrsg. von Pfaff, 2te Ausg., Freiburg i. B. 1890, p. 279 ff.) see Nadler, p. 163.

[2]) Nadler, p. 194.

[3]) Pissin, Jugendgedichte, Einleitung, p. XIII.

[4]) It is then an oversight on the part of Nadler when he says (p. 194): „Jedenfalls fielen in den April und Mai die meisten äußeren Gründe, die zur jüngern Romantik angeregt haben können".

[5]) Op. cit., col. 267.

Volkslied. Eichendorff's familiarity from his youth up with the living folksong, his knowledge of the Wunderhorn, his contact with the propaganda in favor of folk-poetry chiefly through Görres, the lyric poetry published at this time under the influence of this propaganda and finally the radical difference between the personalities of Loeben and Eichendorff are sufficient to explain this change. After the latter was once removed from the spell of Loeben's personality, the saner and healthier influence of the Volkslied began to assert itself. It is not however until 1809 that we notice a pronounced change from his earlier technique.[1])

Of the few poems belonging in the year 1808 that show popular influence, „Mariae Sehnsucht" and „Trost" (Pissin, p. 55) show that influence most clearly. The first owes its volkslied elements to the „Einsiedlerzeitung" and the Wunderhorn[2]) and the latter was no doubt inspired by Karoline Rudolphi's „Das Bächlein" or Goethe's „Der Junggesell und der Mühlbach". The close similarity between Rudolphi's poem and Eichendorff's can be seen by comparing the first stanzas:

Eichendorff.	Rudolphi.
Sag an, du helles Bächlein du,	Du Bächlein silberhell und klar,
Von Felsen eingeschlossen,	Du eilst vorüber immerdar;
Du rauschst so munter immerzu,	Am Ufer steh' ich, sinn' und sinn':
Wo kommst du hergeflossen?	Wo kommst du her? Wo gehst [du hin?

Rudolphi lived in Heidelberg from 1805 until her death in 1811 and Eichendorff may have made her personal acquaintance there. At any rate, his attention could easily have been called to her poems.

The relation which thus began in Heidelberg between Eichendorff and the Second Romantic School was renewed during his visit in Berlin during the winter of 1809—10. In spite of the fact that he was rapidly freeing himself from Loeben's

[1]) Cf. for details my article, „Eichendorff and the Volkslied", Mod. Phil. VI. (1909), p. 512.

[2]) Nadler, pp. 163 and 164.

artistic theory, their friendship was by this time in no marked degree lessened, as may be seen by the fact that the Eichendorffs took the trip at the urgent invitation of Loeben and the three lived together in the same house in Berlin upon terms of the closest personal intimacy.

The cosmopolitan life of the capital and the contact with men of national prominence like Fichte, Adam Müller, Kleist, Arnim and Brentano contributed much toward Eichendorff's intellectual and artistic development. Of special importance to him was his association with the last two, who had lived together in Berlin since September 1809, Arnim at work upon „Gräfin Dolores" and „Halle und Jerusalem" while Brentano was busy with his „Romanzen vom Rosenkranz".[1]) Owing, no doubt, largely to a severe illness which confined Eichendorff to his room for two months, his relation with them was largely confined to the latter part of his visit. In spite of this brief period, however, he received many a valuable hint from them, both for his future lyric and for his novel „Ahnung und Gegenwart", which he had already begun. His residence in Berlin marks the beginning of a new note in his lyric, namely the love of country.[2]) This now completely identifies him with the general interests of the Second Romantic School.

Eichendorff's relation to Arnim and Brentano in Berlin is the last of the prominent influences that determined his attitude toward the Volkslied. To be sure, his residence in Vienna during the years 1811 and 1812 is not entirely to be disregarded in this connection. The frequent excursions which he made into various parts of northern Austria during this period must have extended considerably his direct knowledge of the „Schnaderhüpfel" so abundant in this region. So likewise his association with Friedrich Schlegel, who had been in the Austrian service since 1808, and his connection with the Swabian School through Kerner's „Deutscher Dichterwald", to which Eichendorff himself was a contributor, must have deep-

[1]) Steig, Arnim und Brentano, I, p. 287.
[2]) Cf. Nadler, p. 195 ff.

ened his volkslied interest. This was, however, merely a confirmation of his former attitude.

To Eichendorff's Lubowitz period prior to his departure for Austria falls also, according to a statement by his son, Hermann von Eichendorff,[1]) the beginning of a contemplated collection of Sagen and Märchen of Silesia which he intended to gather for the most part directly from the folk itself. The influences of Heidelberg are clearly visible in this attempt. It is to be regretted that the poet was unable to complete this work for which both his close sympathy and his intimate knowledge of the people and their language so eminently fitted him.

B. Eichendorff as a Critic of the Volkslied.

In the last year of Eichendorff's life appeared his „Geschichte der poetischen Litteratur Deutschlands“[2]) in which he united the material of a series of articles[3]) on various phases of literary history, which had appeared in the „Historisch-politischen Blättern für das katholische Deutschland“ between the years 1846 and 1848. In all essentials it is a final defense of the romantic literary doctrines to which he himself was no unimportant contributor. As a literary history the work is of no great value; it is inaccurate, it lacks proportion and proper organization, and many of its ideas are antiquated. From the standpoint, however, of the literary historian, and more particularly of the critic of Eichendorff's own work, it is a document of primary importance.[4]) What was now Eichendorff's critical attitude toward the Volkslied as expressed in his history?

As a true romanticist he regards the poetry of the people as the foundation of all genuine poetry. In an age, he thinks,

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[1]) S. W. I, 45.

[2]) Paderborn 1857. A recent edition by Kosch, Kempton und München 1906, referred to below as „Geschichte“.

[3]) Listed by Kosch. Vorwort, pp. I and II.

[4]) For a general summary of Eichendorff's literary doctrines cf. Dietze, Eichendorff's Ansicht über romantische Poesie, Leipzig (Dis.) 1883.

in which the literature of a nation has separated into that of the people and that of the learned, the latter will degenerate unless it constantly refresh and revitalize itself at the fountain-head of all true poetry, namely the poetry of the folk. This relation between the two, in his opinion, has been closer in Germany than in any other country, Spain alone excepted, which has prevented Germany from falling into spiritual stagnation on the one hand and from being subjected to spiritual despotism on the other.[1])

The lyric he defines as the history of the soul. Depth, sincerity, the vital hold on life rather than perfection of form are to him its essential elements. Hence he argues that the lyric is distinctively a German art because the German lyric possesses these characteristics in the highest degree. The German „Minnelied" of the Middle Ages he regards, therefore, as superior to the song of the Troubadour in spite of the perfect form of the latter. The Troubadour was essentially a court poet while the German composed his song for the most part in the lonely freedom of his mountains.[2]) Poetry can never be exclusively limited to the aristocracy, the learned, or any other particular cast, without falling into decay. Nor is the Volkslied the exclusive product of the rabble. It is rather the individual herdsman, hunter, or whatever his calling, who at some inspired moment strikes up his note of joy or sorrow in which he voices the feeling of the whole people. Only in this sense, he thinks, may we say: „das Volk dichtet".[3])

True to his standpoint as defender of the Catholic faith, he regards the Reformation as the greatest calamity which the literature of Germany has suffered. Through it, poetry was suddenly uprooted and transplanted into a foreign soil. The national church with its saints and legends and the national traditions with their gods and heroes gave place to a prosy

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[1]) Geschichte, p. 4.
[2]) Ibid. p. 73.
[3]) Ibid. p. 108.

morality and to Greek and Roman antiquity. The language, the unsingable measures, and the unnational subjects of the new poetry were alike distasteful and unintelligible to the common people, with the result that the people went their own way.

To the Volkslied itself, he maintains, the influence of the Reformation was equally destructive. He does not deny that the folksong flourished at the beginning of the Reformation. Any other great national conflict would have produced, he thinks, the same result. The degeneration of the folksong was inevitable not only on account of the depressing influences of the Thirty Years' War but also because theologic-political subtleties and pure morality, which took the place of the living faith with its mediaeval traditions, were unadapted to expression in song. Again, since the Volkslied is essentially the expression of the whole people, it can flourish only under perfect national unity and this the Reformation had destroyed. And so the folksong of the sixteenth and seventeenth centuries was no longer the expression of a vigorous national life. The singing which was formerly spontaneous came now to be a profession, reason took the place of the imagination and feeling, allegory was substituted for the former directness, and classical mythology supplanted the mountain spirits, goblins and nixies. It was due to the efforts of Herder that the old folksong was rediscovered, and to Görres, Arnim and Brentano that it became again truly national.[1])

Of all that Eichendorff has to say on the Volkslied his characterization of it is of greatest importance, for it shows us how closely he has studied it and how deeply he has penetrated its spirit. „Das Volkslied hat allerdings den Grundcharakter aller Lyrik überhaupt; es stellt nicht die Tatsachen, sondern den Eindruck dar, den die vorausgesetzte oder kurz bezeichnete Tatsache auf den Sänger gemacht. Von der Kunstlyrik aber unterscheidet es sich durch das Unmittelbare und scheinbar Unzusammenhängende, womit es die empfangene Em-

[1]) Ibid. 166 ff.

pfindung weder erklärt, noch betrachtet oder schildernd ausschmückt, sondern sprunghaft und blitzartig, wie es sie erhalten, wiedergibt, und gleichsam im Fluge plötzlich, und ohne Übergang, wo man es am wenigsten gedacht, die wunderbarsten Aussichten eröffnet. Das Volkslied mit dieser hieroglyphischen Bildersprache ist daher durchaus musikalisch, rhapsodisch und geheimnisvoll wie die Musik, es lebt nur im Gesange, ja viele dieser Volksliedertexte sind geradezu erst aus und nach dem Klange irgendeiner älteren Melodie entstanden. Hier gibt es keine einzelnen berühmten Dichter; die einmal angeschlagene Empfindung, weil sie wahr und natürlich und allgemein verständlich ist, tönt durch mehrere Generationen fort; jeder Berufene und Angeregte bildet, moduliert und ändert daran, verkürzt oder ergänzt, wie es Lust und Leid in glücklicher Stunde ihm eingibt. So ist das Volkslied, in seiner unausgesetzt lebendigen Fortentwickelung, recht eigentlich das poetische Signalement der Völkerindividuen . . . . (Seinen) Hauptinhalt bilden Natur und Liebe. Ihre Liebe, ohne alle sentimentale Bleichsucht, ist kerngesund, oft derb oder koboldartig neckend, noch öfter fromm und immer treu.

Eichendorff's characterization of the nature-treatment of the Volkslied is equally applicable to his own song: „Im Naturliede, zu dem wir die zahllosen Jagd-, Hirten-, Räuber- und Wanderlieder rechnen, überrascht uns häufig, wie bei der Kindheit, ein innig vertrauliches Verständnis der äußeren Natur und ihrer Symbolik, und der tiefe Blick in die geheimnisvolle Geisterwelt der Tiere. Die Wälder rauschen wunderbar herein, die Quellen weinen mit, wenn der wandernde Handwerksbursch vom Liebchen scheidet, die Wolken bestellen Grüße aus der Fremde in die Heimat, die Nachtigall singt das Unaussprechliche, und das Reh in seiner Einsamkeit hebt die klugen Augen und lauscht der nächtlichen Klage; alles märchenhaft wie in Träumen.“ [1])

We see in these criticisms not only a perfect familiarity with the Volkslied but also a rare power to comprehend its

[1]) Ibid. p. 163 ff.

true meaning. But however keenly he appreciates its value he does not believe that popular poetry has exhausted or can exhaust all the possibilities that are within the range of the art of poetry. It is, he thinks, rather through a happy combination of the poetry of the folk with a high degree of art that the best poetry is produced. Even in poetry in its highest artistic form — the drama, as we find it for example in Calderon and Shakespeare, the influence of the folksong and folkballad is clearly evident.[1])

It is now the purpose of this investigation to determine to what extent Eichendorff has followed his own theory — that is, how far the various elements of the Volkslied have entered into his lyric art.

But to measure accurately the direct influence of the Volkslied upon any of the poets, who had during the first few decades of the nineteenth century fallen under its spell, is a task not without its difficulties. The ballads of Bürger, despite the adverse criticism of men like August Wilhelm Schlegel, were still exerting their influence, and the way in which Goethe utilized popular material in his own ballads and lyrics was an example to them all. It must further be considered that the relation between these poets was often an intimate one, so that what we are sometimes prone to attribute to direct volkslied influence may have been acquired at second hand.

The difficulty presents itself especially in the case of Eichendorff, whose indebtedness to the Volkslied, as we shall see, is more evident in his manner than in his matter; and we shall have occasion in the course of this discussion to point out traces of Bürger and Goethe as well as of some of his romantic contemporaries. Cases even where no direct volkslied influence can be established but where the resemblance is striking will be quoted, since they too must be considered as having a value. „Des Knaben Wunderhorn“ (Heidelberg 1806 bis 1808) with which the author was, as we have seen, most

[1]) Ibid. p. 164.

familiar will be used for comparison, but other collections, such as Herder's „Volkslieder", Uhland's „Alte hoch- und niederdeutsche Volkslieder", Meinert's „Alte teutsche Volkslieder" and Erk-Böhme's „Deutscher Liederhort" will also be referred to whenever the case in hand should make a comparison with these advisable.

The edition of Eichendorff's poems upon which this study is based is that in the „Sämtlichen Werke", Zweite Auflage, Leipzig 1864, vol. 1. For poems not contained in this edition reference will be made to Pissin, „Jugendgedichte von Joseph und Wilhelm von Eichendorff", already referred to, and Meisner, „Gedichte aus dem Nachlasse des Freiherrn Joseph von Eichendorff", Leipzig 1888.

I. The Popular Motives in Eichendorff's Lyric.

Of all of Eichendorff's poems the themes of those which he has grouped under the general title of Romanzen show the closest correspondence with the content of the popular song and ballad. According to the literary fashion of his day he made free use of the large stock of traditional folklore and popular superstitions and attempted in his own way to reproduce this material in the form of the popular ballad. In this he has not always been successful. Many of his Romanzen are pervaded by a vague allegorical atmosphere with the general characteristics of the romantic Märchen, as for example „Die wunderliche Prinzessin" (678) and „Der armen Schönheit Lebenslauf" (695). In general it may be said that Eichendorff's Romanzen lack the definiteness and clarity of the popular ballad. As in his novels and dramas, the lyric element is often too prominent and instead of giving us a definite action he sometimes veils the whole story in a hazy atmosphere after the manner of Tieck.

Like the Romanticists in general, it was the grewsome themes of northern balladry rather than the brighter subjects of the southern Romanze that attracted Eichendorff. Echoes of Bürger's „Lenore" and Goethe's „Fischer" and „Erlkönig" occur frequently, and the preference of the older Romanticists, especially of Tieck and E. T. A. Hoffmann, for themes in which supernatural beings such as ghosts, goblins and watersprites play a prominent part, has left its distinct traces in this part of Eichendorff's work.

The Lenore Motive.

The return of the dead from the grave and the appearance of Death itself in human shape are themes found in the folk-literature of all nations[1]). But specially rich in these graveyard themes are the ballads of the northern countries. Sometimes as in „Sweet William's Ghost" (Child, No. 77) and in the many German versions of the Lenore Sage (Liederhort, vol. I, Nos. 197 a—g) it is the dead lover who returns to claim his unfulfilled troth-plight, or excessive grieving disturbs the repose of the dead as in „The Unquiet Grave" (Child, No. 78) and „Die Macht der Thränen" (Liederhort, No. 200). Often also, the dead are given no rest until their wrongdoings committed while in the body are rectified, or until some wrong is avenged.

On account of the general interest which Percy's Reliques awakened in Germany during the latter part of the eighteenth century, the „Schauerromanze" became widely popular through the translations of Herder and others, resulting in numerous exaggerated imitations, of which Bürger's „Lenore" is the most famous example. It is not surprising that Romanticism with its love for the supernatural and fantastic should be particularly attracted to these themes. E. T. A. Hoffmann, Fouqué, Brentano, Kerner, Heine, Uhland and Eichendorff all have turned to these motives, taking their suggestions either from Goethe and Bürger or directly from the Volkslied.

The theme in which the dead communicate with the living is found in a number of Eichendorff's Romanzen. „Das kalte Liebchen" (p. 663) treats the situation, so common in the popular ballad, in which the lover appears at the grave of his love and asks to be admitted. The motive is closely related to the close of the Scotch ballad of „Wilhelms Geist" (Herder, Volkslieder, II, p. 283) except that in the latter it is the lover who is dead. In both the scene is at the grave, in both there is the same request to be allowed to join the departed one, the

[1]) Cf. e. g. Stefan Hoch, Die Vampyrsagen und ihre Verwertung in der deutschen Litteratur, Berlin 1909, p. 1 ff.

same remonstrance of the latter — in Eichendorff „Mein Bett ist eng und klein", in Herder „Mein Sarg ist eng und schmal", — followed at the break of day in each case by the death of the living as the inevitable consequence of the contact with the dead. Alike in situation is the close of the ballad „Der Vorwirth" (Meinert, p. 13) in which the wife joins her departed husband in the grave. The wish to join the loved one in the grave is a favorite theme of Heine[1]).

The folk demands in its literature a strict dispensation of justice. The good and faithful are duly rewarded while inevitable punishment awaits the wrongdoer. In accordance with this stern sense of justice supernatural agencies are often called upon to come to the assistance of those wrongfully punished or to bring vengeance upon the evildoer. Thus faithlessness is frequently avenged by the ghost of the wronged husband or lover, or by the appearance of the devil or of Death itself in human shape. In „Reit du und der Teufel" (K. W. III, 103) the devil appears at a marriage feast, dances with the bride, leads her out of the house and finally claims her soul because of her faithlessness to her first lover. Grimm records a similar story[2]). The theme occurs in several of Eichendorff's poems. In „Die Hochzeitsnacht" (698) the dead lover appears at the castle of his faithless sweetheart during the festivities celebrating her marriage with another. In the disguise of the bridegroom he asks her to take a boat-ride upon the Rhine. At the crowing of the cock he resumes again his spectral shape and takes her life. A similar variation upon the Lenore theme is Brentano's „Auf dem Rhein" (II, 99), which bears a close resemblance to Eichendorff's poem. The same motive is also used by Heine in his „Don Ramiro" (I, 41) and by Kerner in „Graf Olbertus von Calw" (I, 54) and „Die traurige Hochzeit" (I, 185). By having the catastrophe occur during the wedding feast Eichendorff as well as Heine and Kerner follow a common

[1]) Cf. Greinz, p. 18 ff., and Fischer, pp. 88 and 89.
[2]) Deutsche Sagen, p. 158.

characteristic of the popular ballad. Heine observes in his „Elementargeister" (IV, 392): „Es ist den Volkssagen eigentümlich, daß ihre furchtbarsten Katastrophen gewöhnlich bei Hochzeitfesten ausbrechen . . . Ein düsterer Hochzeitsgast kann eintreten, den niemand gebeten hat, und den doch keiner den Mut hat fortzuweisen. Er sagt der Braut ein Wort ins Ohr, und sie erbleicht. Er gibt dem Bräutigam einen leisen Wink, und dieser folgt ihm aus dem Saale, wandelt mit ihm weit hinaus in die wehende Nacht und kehrt nimmermehr heim." This is exactly the situation in Eichendorff's „Kehraus" (693) where Death, the unbidden guest, enters as in „Reit du und der Teufel" mentioned above, dances with the bride, and disappears with her in the darkness. Further variations of the Lenore motive are „Die verlorene Braut" (664) and „Der Reitersmann" (659). The latter, in which the ghost of a soldier appears at the window of his betrothed and avenges her infidelity by shooting her, has been connected by Heller [1]) with a later poem by Heine in which he makes use of a similar situation.

The popular superstition of the „Vampyrbraut", of which Goethe's „Braut von Korinth" is the best known modern version, is the subject of Eichendorff's „Die späte Hochzeit" (672). The rare skill of Eichendorff, frequently noticed in his treatment of such themes, of being able to picture in a few bold strokes the grewsome atmosphere of a tragic situation is well illustrated here. The poem closes:

Sie schlägt zurück ihr Goldgewand,
Da schauert ihn vor Lust,
Sie langt mit kalter weißer Hand
Das Herz ihm aus der Brust.

Related to this theme is the conception frequently found in folklore that the dead arise from the grave and protect family or country from threatening danger. This is the subject of a legend related by Grimm [2]) in which the dead saved their children

[1]) Eichendorff's Einfluß auf Heine, II, 39. Cf. also Fischer p. 98.
[2]) „Tote aus den Gräbern wehren den Feind" Deutsche Sagen, p. 233.

from a heathen foe that had invaded their country. Similarly in „Rewelge“ (K. W. I, 72) the slain soldiers arise at the trumpet call of their comrade and put the enemy to flight. The best known adaptation of this popular motive is Heine's „Die beiden Grenadiere“ (I, 39)[1]). Following Heine's treatment of the theme, Zedlitz in „Die nächtliche Heerschau“ (Ged. p. 16) gives a similar glorification of Napoleon by having him arise from his grave at midnight and with trumpet and drum call his dead soldiers from their graves for the nightly parade. Eichendorff has made use of the theme in the earliest one of his political lyrics, „Klage“ (367), published in 1809, in which he expresses the wish that he might lay himself down „zu Häupten der guten Degen“ until the coming of a better time when they would arise again.

Da wird Aurora tagen
Hoch über den Wald hinauf,
Da gibt's was zu singen und schlagen,
Da wacht, ihr Getreuen, auf.

The Erlkönig Motive.

Closely allied to these motives are those in which elves, nixies and similar supernatural beings play a prominent part, and like them they are usually of a tragic nature. In these motives also, the ballad literature of Scotland and of the Scandinavian countries offers us the richest store. Herder has included a number of these in his Volkslieder, of which „Elvershöh“ (I, 152) and „Erlkönigs Tochter“ (II, 158) deserve special mention. The latter was later reprinted in the „Wunderhorn“ (I, 261) under the title „Herr Olof“. In a Scotch ballad, „The Mermaid“ (Child, No. 289), a mermaid seated upon a rock lures a passing ship to destruction. The Swedish ballad „Herzog Magnus und die Meerfrau“ (in several versions: Warrens, VI, 2, 3. Talvj, 300) tells of the fortunate escape of a young duke from the spell of a mermaid through the crowing of the cock.

[1]) See Fischer, p. 89 ff.

The ancient Greek story of Ulysses and the sirens finds its modern version in the Greek folksong „Der Hirt und der Meergeist“ (Kind, Neugriechische Volkslieder, p. 95), in which a young herdsman, contrary to his parents' instruction, plays his flute upon the seashore and falls into the clutches of the seaspirit. Grimm (Deutsche Sagen) has collected numerous similar tales in Germany, while the German Volksballade has preserved this popular superstition in a few ballads like „Ritter Peter von Stauffenberg“ and „Wassermanns Braut“ (Meinert, 77).

During the general revival of the interest in the Volkslied the poets, especially the Romanticists, turned frequently to these popular superstitions for their material. Eichendorff also used these themes in his Romanzen, and throughout his other poems makes occasional reference to watersprites and sirens to create an atmosphere of mystery. At sultry noon the dreamy willows hang down into the cool brook like sirens with long green hair singing strangely of the olden times (Am Strom, 537). The mystery of the forest at night is increased by reference to the „Wassermann“ sitting upon a wet stone, yawning aloud and combing his beard in the moonlight (Lustige Musikanten, 43).

In the Romanzen, as in the popular ballad, these beings are usually represented as hostile to man. In „Nachtwanderer“ (638) the greeting of the Wassermann and the singing of the nixie cause the death of the knight riding past[1]). The theme in its main outline is that of „Erlkönigs Tochter“ (Herder's Volkslieder, II, 158) but Eichendorff has omitted all the details of the Danish ballad. This condensed style (Sprunghaftigkeit),

[1]) This popular superstition that a greeting from supernatural beings is likely to prove fatal to man is referred to by Heine when he asks in „Elementargeister“ (4, 389): „Ist es aber wahr, daß es ein Vorzeichen des Todes, wenn man diese Elfenkönigin mit leiblichen Augen erblickt und gar einen freundlichen Gruß von ihr empfängt? Ich möchte dieses gern genau wissen, denn:

In dem Wald, im Mondenscheine,
Sah ich jüngst die Elfen reuten;
Ihre Hörner hört' ich klingen,
Ihre Glöckchen hört' ich läuten.“

which we find in a number of other Romanzen, characterizes none of his early efforts and must be set down as one of the distinct acquirements from the Volkslied.

Eichendorff's „Der Gefangene“ (654) corresponds in theme to „Elvershöh“ (Herder's Volkslieder I, 152). Technically, however, Eichendorff has preserved in his poem but little of the plasticity of the Volkslied. In Herder's ballad the knight falls asleep on Elvershöh, in Eichendorff's, on the bank of a stream. As in the popular ballad Eichendorff's knight is approached by a woman of unusual charm who by all sorts of promises seeks to gain control over him. But while the crowing of the cock at the critical moment saves the knight in Herder's ballad, Eichendorff's „Ritter“ finds no escape from the snares of his enchantress. The same theme is found in Heine's „Nixen“ (I, 276) and „Die Ilse“ (I, 159), in the latter of which Eichendorff's influence is evident[1]). Eichendorff's location of the scene near the water and the suggestion of the mysterious power in the stream remind us of Goethe's „Fischer“.

Eichendorff:

Vom Roß ist er gesprungen,
Legt' sich zum kühlen Bach,
Die Wellen lieblich klungen,
Das ganze Herz zog nach.

Nun hört' er Stimmen rinnen,
Als wie der Liebsten Gruß (318).

Goethe:

Das Wasser rauscht', das Wasser schwoll,
Netzt' ihm den nackten Fuß;
Sein Herz wuchs ihm so sehnsuchtsvoll
Wie bei der Liebsten Gruß. (Gedichte I, 107.)

The invitation to the dance and the promises of the elves in „Elvershöh“ occur again in „Erlkönigs Tochter“ (Herder, Volkslieder II, 158; K. W. I, 261), the wellknown source of Goethe's „Erlkönig“. The elves approach Olof with the following words:

[1]) Fischer 100 and 101.

„Hör an, Herr Olof, tritt tanzen mit mir!
Zwei güldne Sporne schenk' ich dir.

Ein Hemd von Seide so weiß und fein,
Meine Mutter bleicht's mit Mondenschein."

This has probably suggested the following stanza of Eichendorff's „Die deutsche Jungfrau" (677) in which the Roman knight approaches the lady in the castle with similar promises:

Jungfrau, komm' in die Arme mein!
Sollst deines Siegers Herrin sein.
Will baun dir einen Palast schön,
In prächt'gen Kleidern sollst du gehn.

It will also be noticed that the meters of the two ballads correspond. The theme is further found in Eichendorff's „Elfe" (456), the first stanza of which will show the similarity:

Bleib' bei uns! wir haben den Tanzplan im Thal
Bedeckt mit Mondesglanze,
Johanneswürmchen erleuchten den Saal,
Die Heimchen spielen zum Tanze.

The seductive and fatal charm of a fairy is also the subject of Eichendorff „Die Zauberin im Walde" (621), which has, however, none of the characteristics of the popular ballad and shows how completely the young poet was still under the influence of the older Romanticists, especially of Tieck. This poem bears a remarkably close resemblance to Tieck's „Die Zeichen im Walde" (Gedichte I, 22). The title, the name of the character (in Eichendorff Florimunde, in Tieck Siegismunde), the archaisms, vague allusive expressions like „seltsam lockend", „träumte golden", „grüne Träume", „dunkelleuchtend", „schauersüßes Dunkel", and the frequent use of alliteration, especially of the „u" vowel are unmistakable traces of Tieck's poem.

The Lorelei Motive.

To these motives dealing with the seductive charm and treachery of the elf and nixie belongs also the Lorelei theme, so well known through Heine's poem. The legend of the Lorelei is not, as has been generally thought, a pure invention of nine-

teenth century Romanticism. Centuries before Brentano's „Lore Lay" (1802), the folk had found the explanation of the strange echoes near the Lorelei in the mysterious voice of the Bergfrau who inhabited the rock[1]). It was Brentano who at the beginning of the nineteenth century gave new life to this half-forgotten folktale. However he transmitted the popular legend not so much through his ballad, as has generally been supposed, as through his Märchen, for the ballad lacks every element except locality of the original tale, while the later version in the Märchen reproduces all its essential characteristics. The importance of Brentano's Märchen in the development of the Lorelei theme both Hessel in his discussion of the legend and Greinz in his treatment of Heine's Lorelei (p. 33ff.) have failed to consider. Instead of the perfectly human Lore Lay of the ballad we have here Frau Lureley who dwells with Frau Echo in the Loreley rock and has the power of assuming at stated times the form of a nymph (Märchen I, 226ff.). Again Brentano tells us in another Märchen (Ahnen des Müllers, I, 126ff.) of a beautiful witch who sits upon the rock and combs her golden hair, while below the boats are being dashed to pieces in the storm[2]). We have here all the essential elements which the theme assumed in the versions of Eichendorff, Loeben and Heine. But Brentano's Märchen were not published until after his death in 1846, how can they then have influenced Eichendorff and Loeben?

Brentano was at work upon his Märchen as early as 1810[3]). Both Loeben and Eichendorff, who lived in intimate contact with Brentano in Berlin during the winter of 1809—10 can easily have discussed the subject with him. To strengthen this supposition, I cite the following notation from Eichendorff's

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[1]) Hessel, Die Echtheit der Loreleisage, ZfdU. 19 (1905), p. 281ff.

[2]) Cf. Hertz, Ueber den Namen Lorelei, Sitzungsberichte d. königl. Akademie, München 1886, p. 221.

[3]) Cf. his letter to Runge, Schriften VIII, 161.

Tagebuch under March 3, 1810, the last day of his visit in Berlin: „Ich begleitete Brentano noch bis an die Ecke des königl. Schlosses. In Watzdorf verlieben. Par [is?] höchst langweilig. Märchen“ (p. 258). Whether this laconic reference is to the Märchen in question is, of course, impossible to say. Hertz suggests (p. 221) that Eichendorff and Loeben may later have seen the manuscript of the Märchen which Brentano freely circulated among his friends. This in the case of Loeben is unlikely on account of the estrangement that arose between him and the publishers of the „Wunderhorn“ soon after the meeting above referred to.

With Eichendorff the Lorelei motive takes two distinct forms. The first is that of the „Loreley“ (646; Jugendged. 118) which Pissin places under the year 1812. The influence of Brentano is here clearly seen. Following his treatment of the theme in the Märchen Eichendorff's Lorelei is a witch of unusual physical charms and lives in a castle on the rock overlooking the Rhine. Here however his theme changes with the introduction of an essentially human element. Her heart has been broken through the deception of her lover. She is riding in the forest, is met there by a youth who is instantly charmed by her beauty. She warns him against her evil charms and he recognizes her only after he is hopelessly in her power. In the second part of his theme Eichendorff closely follows Brentano's ballad. Like Eichendorff's Hexe, Brentano's Lore Lay has the power to charm all men except the one whom she herself loves. Both also exert their evil power against their own desire. Further evidence of the close relation between the two ballads is the title „Lorelay (Waldesgespräch)“, which the earliest version of Eichendorff's poem bears, and which the poet later changed to „Loreley“.

In 1821 appeared Loeben's version of the Lorelei (Pissin, Ged. von Loeben, p. 68) in which the essential characteristics of the original legend through the influence of Brentano's Märchen are reproduced. Its importance among the long list of Lorelei ballads is due not to any special merits of its own but to the

fact that in both meter and content it became the direct source of Heine's ballad composed two years later[1]).

Eichendorff in his later versions of the Lorelei, „Der stille Grund" (641) and „Verloren" (650) shows clearly the influence of Loeben's and Heine's treatment of the subject. His Waldhexe has now become a nixie, seated upon the rock, combing her golden hair, and singing her alluring songs for the destruction of passing sailors. But his treatment shows also important differences. The scene in „Der stille Grund" is no longer the bank of the Rhine but the shore of a lake. While in the ballads of Heine and Loeben the tragedy of the sailor is only hinted at at the close, Eichendorff begins with the description of an empty boat, half sunk and without rudder, reserving the description of the nixie, the cause of the tragedy, for the latter part of the poem. Characteristic of Eichendorff is the religious note at the close where the witness to the scene tells us that he too might have been ensnared had not the sound of the chapel bell dispelled the evil charm.

Much briefer but in all essentials the same is the treatment of the theme in „Verloren", the similarity of which to Heine's „Lorelei" has led Heller (II,31) to regard it as a possible source of Heine's poem. When we consider, however, that Heine's poem was published almost twenty years before Eichendorff's, the error of such a supposition is at once apparent.

The influence of Heine's Lorelei upon Eichendorff is not confined to these poems, as may be seen by a comparison of the following stanza from „Die verlorene Braut" (664) with the second stanza from Heine's ballad:

Eichendorff.	Heine.
Rings waren schon verdunkelt	Die Luft ist kühl und es dunkelt
Die Thäler und der Rhein	Und ruhig fließt der Rhein;
In ihrem Brautschmuck funkelt	Der Gipfel des Berges funkelt
Nur noch der Abendschein.	Im Abendsonnenschein.

[1]) In regard to Heine's Lorelei and bibliography of the subject see Strodtmann, Heines Leben u. Werke, 3te Aufl., Hamb. 1884, p. 696; Elster 1, 491, and Greinz, op. cit. 33 ff.

The belief in the supernatural power of music is common in the popular literature of all nations[1]). In the Swedish ballad „Inga, die kleine Mühlenmagd" (Warren, Volkslieder der Vorzeit, p. 136), Inga's song has the power to raise the dead from their graves. In „Elvershöh" (Herder's Volkslieder I, 152) the roaring stream stands still and listens to the song of the elf. The wellknown ballad „Der Rattenfänger von Hameln" (K. W. I, 44) is a further illustration in point. One of the most common forms which the theme has taken is that in the widely circulated ballad „Lieb ohne Stand" (K. W. I, 37) beginning:

Es ritt ein Ritter wohl durch das Ried,
Er hob wohl an ein neues Lied,
Gar schöne thät er singen,
Daß Berg und Thal erklingen.

The power of his song entices the king's daughter from the castle; she escapes with him into the forest where, according to this version, he finally kills her, according to others she is rescued by her brother, while in some she herself takes revenge upon her seducer by killing him[2]). The story is an extremely old one and is frequently met with in the older Germanic epics as, for example, in Gudrun (I, 372 ff.). The mythical origin of the theme is clearly seen in a number of Norwegian and Scotch versions where the seducer still retains his supernatural character of elf or nixie, as in the Scotch ballad of „Lady Isabel and the Elfknight" (Child, No. 4)[3]).

Eichendorff follows this popular theme closely in „Der zauberische Spielmann" (686). Here, as in the folk-ballad, the singer apears before the castle. His bewitching song resounds

[1]) Böckel, Psychologie der Volksdichtung, p. 197 ff.

[2]) Cf. the 28 versions of the theme listed in Erk-Böhme's Liederhort, Nos. 40—42.

[3]) In his introduction to the ballad Child comments upon the wide popularity of the theme as follows: „Of all ballads this has perhaps obtained the widest circulation. It is nearly as well known to the southern as to the northern nations of Europe. It has an extraordinary currency in Poland. The Germans, Low and High, and the Scandinavians, preserve it, in a full and evidently ancient form, even in the tradition of this generation."

through mountain and valley, flowers, trees and stream are affected by the music. In both the girl falls instantly in love with the unknown singer without and follows him. Her tragic fate, too, if not as definitely told as in the Volkslied, is clearly hinted at. It is one of the Danish versions of the same theme which Heine, according to his own statement, has followed in his „Frau Mette" (I, 282).

In a few other poems Eichendorff has treated similar themes with a vague romantic suggestiveness far removed from the popular ballad. In „Der Kühne" (636) high above horse and hunter, „zwischen den Zinnen und Spitzen von wilden Nelken umblüht" sit and sing the beautiful „Waldfrauen". There is no return for the hunter who follows their song. „Der alte Garten" (648) tells of a strange lady who throughout the day sits asleep over her lute, but as soon as twilight falls pours forth strange melodies from her instrument. In „Meeresstille" (685) the Sea-king sits upon the coral-reef, asleep over his harp in the twilight and greets passing ships „wie im Traum". In „Der verirrte Jäger" (671) the „Waldfrau" assumes the form of a „Hirschlein" which entices the hunter far into the forest from which there is no return. In form the latter poem is closely related to the Volkslied, as the following stanza shows:

Frischauf, ihr Waldgesellen mein!
Ins Horn, ins Horn frischauf!
Das lockt so hell, das lockt so fein,
Aurora thut sich auf!

The Tannhäuser Motive.

In the poems „Frau Venus" (502) and Auferstehung" (559) as well as in the Märchen „Das Marmorbild" (S. W. 3, 105 ff) in which these poems originally appeared, Eichendorff touches upon the popular tale of „Frau Venus und der Tannhäuser" (K. W. I, 86). But his treatment of the theme is purely allegorical and has little in common with the popular ballad. He intends to present here, no doubt, the conflict between merely sensuous beauty, the ideal of ancient classicism, and the roman-

tic sense of beauty as determined by the religious ideal. Frau Venus, the heathen goddess, is the embodiment of the former. Each spring she arises anew out of the ruins of her temple to continue her work of seducing those unguarded by the religious spirit. Hence Florio, a worshipper of the beauty of the senses, is saved from hopelessly falling into the snares of the enchantress by the religious song sung by Fortunato (S. W. 3, 146). Fortunato's song („Auferstehung", 2) recites in general the theme of the Märchen. The attempt of Venus to resume her former reign is useless,

Denn über Land und Wogen
Erscheint, so still und mild,
Hoch auf dem Regenbogen
Ein andres Frauenbild.

The Madonna has taken her place. It is exactly this conflict between sensuousness and religion which the Middle Ages sought to express in the legend of „Tannhäuser". In form and treatment of his theme, however, Eichendorff has nothing in common with the popular ballad.

Love Motives.

The Volkslied is frequently regarded as the very essence of unconventionality. It follows no particular school of philosophy, it is unhampered by the fixed rules of any literary cast and yet even a cursory examination of its language and thematic material will show it to be full of conventionality. In ist language this conventionality appears in the constant recurrence of certain set words, phrases and even stanzas to express the same idea. Its content shows the same lack of variety, the same tendency toward the typical and traditional. This tendency of the Volkslied is especially to be observed in the very large group of themes dealing with the subject of love. Infidelity with its tragic consequences, the sorrows of unrequited love, the reward of the faithful, the heart-pangs of parting and separation, the messages and greetings to the absent loved one, the joys of possession — these are ever-recurrent volkslied motives. It is now my purpose to de-

termine the extent to which Eichendorff has used these typical motives of the Volkslied.

The theme of broken faith between lovers, although common in the German Volkslied, occurs there far less often than in the popular poetry of the Romance countries, where love is often treated with a levity which is unusually rare in the folksong of the North. In Eichendorff the motive occurs frequently. We have already met it in „Der Reitersmann" (p. 28 above) where the ghost of the soldier killed in battle returns to take revenge upon his faithless love. It occurs again in „Der letzte Gruß" (495) in which the soldier returns and finds his former sweetheart married. In his despair he longs again for battle and leaves never to return. This is the motive of the wellknown folkballad „Schwimm hin, schwimm her du Ringlein" (K. W. II, 17) except that in the latter, as in „Der Reitersmann", her infidelity is punished by death. In both the tragic end of the lover is similarly foretold: K. W. — „Und sag, ich komm nimmermehr heim"; Eichendorff „Nun sieht sie mich nimmermehr". Similarly „Nun wandr' ich bis ans End' der Welt!" in Eichendorff's „Begegnung" (490) expresses the despair of the youth who meets a wedding party and finds the bride to be his former sweetheart.

The vague hint at the tragic outcome so common in Eichendorff's ballads, in such expressions as „Nun sieht sie mich nimmermehr!" (495), „Kommst nimmermehr aus diesem Wald!" (647) and „man hat seit dieser Stunde ihn nimmer mehr gesehn" (657) is clearly an imitation aof point in popular technique as we may see by comparing the close of „Die falsche Schwester!" (658) with that of „Die Judentochter" (K. W. I, 252).

Eich.	K. W.
Ich wollt', ich läg im Meer!	Lieber will ich mich versaufen,
	Ins tiefe, tiefe Meer.
Die Sonne ist untergegangen	
Und der Mond im tiefen Meer,	Gut Nacht, mein Vater und Mutter,
Es dunkelt schon über dem Lande,	Wie auch mein stolzer Bruder,
Gute Nacht! seh' dich	Ihr seht mich nimmermehr!
[nimmermehr.	Die Sonne ist untergegangen
	Im tiefen, tiefen Meer.

The theme is further found in „Die weinende Braut“ (651), which although following no one particular Volkslied, contains a number of volkslied elements. The lover leaves and fails to return („Abschied für immer“ K. W. II, 31); the beauty of the whole world fades to the girl, now that she has been forsaken (K. W. I, 374), and to increase her sorrow she is compelled by her parents to accept the hand of a rich suitor whom she cannot love, as in the Volkslied „Heimlicher Liebe Pein“ (K. W. III, 17):

Ach Gott! was hat mein Vater und Mutter gethan,
Sie haben mich gezwungen zu einem ehrlichen Mann,
Zu einem ehrlichen Mann, den ich nicht geliebt,
Das macht mir ja mein Herz so betrübt.

„Die Nonne“ is a familiar character in the German Volkslied, where she generally appears in one of two rôles. Either she chafes against the monotony of monastic life and longs for the social pleasures of the outside world (K. W. I, 30 and 32) or else she has taken the sacred vow in consequence of having been forsaken by her lover. The theme is found in numerous versions (Cf. Erk-Böhme Liederhort, I, pp. 313–323) of which „Die Nonne“ (also K. W. I, 70) is typical. The girl, rejected by her lover on account of her poverty enters a cloister. Later the lover regrets his decision, goes to the cloister, and asks for her hand. After being refused he dies of a broken heart. Eichendorff has made use of this theme in „Die Nonne und der Ritter“ (640). Here as in the popular ballad the knight appears before the cloister and seeks his former love. In both he is refused; but while in the Volkslied the knight dies of a broken heart, Eichendorff's „Ritter“ seeks his death by joining the crusades.

Here belongs also Eichendorff's most popular song „Das zerbrochene Ringlein“ (653) first published in „Ahnung und Gegenwart“ (S. W. 2, 264) and composed not later than the year 1812. That the widely familiar folksong „Da droben auf jenem Berge, da steht ein goldnes Haus“ (K. W. I, 103) has furnished Eichendorff the main motive of his song is now generally accepted [1]). The particular lines of the folksong in question are as follows:

[1]) Cf. Höber, p. 31; Faßbinder, p. 197; Nadler, p. 166. Max Koch's

Da unten in jenem Tale,
Da treibt das Wasser ein Rad,
Das treibet nichts als Liebe,
Vom Abend bis wieder an Tag;
Das Rad das ist gebrochen,
Die Liebe, die hat ein End . . . . .

The poet was familiar with the song as early as the year 1808, as shown by his reference to it in his „Tagebuch" for that year (See above p. 12). Other versions of the same Volkslied are found as part of a longer song in the „Wunderhorn" under the title of „Den dritten thu ich nicht nennen" (III, 57), and in Uhland's „Volkslieder" No. 33 [1]).

The lines „Da droben auf jenem Berge Da steht ein goldnes Haus" may also have suggested, though perhaps unconsciously, the beginning of „Der Reitersmann" (659) „Hoch über den stillen Höhen stand in dem Wald ein Haus". To the same source are further attributed the beginning of Heine's Hk. 15 (Goetze, p. 15), of Goethe's „Schäfers Klagelied" (Biedermann, Goethe Forschungen, Neue Folge, Goethe und das deutsche Volkslied, p. 340), and the following lines of Brentano's first „Rheinmärchen" „Da drunten am treulieben Rheine, treibt Treue und Liebe ein Rad" (Lohre, Vom Percy zum Wunderhorn, p. 82).

„Das zerbrochene Ringlein" together with such songs as „Studentenfahrt" (472), „Jäger und Jägerin" (480) and „Abendständchen" (465), which appeared likewise in the author's first novel, show how thoroughly in accord was Eichendorff's art of composition with that of the Volkslied after he had freed himself from the influence of Loeben and Tieck. The song has all the characteristics of a Volkslied and has been frequently taken as such.

To the popularity of Eichendorff's song is due, in part at least, the frequent recurrence of the mill in the poetry of the

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article, Eichendorffs Beziehungen zum deutschen Volkslied, Schles. Ztg. 1900. No. 372, I have been unable to obtain.

[1]) Cf. also „Des Knaben Wunderhorn" hrsgeg. von Birlinger und Crecelius I, 97 and II, 99.

Second Romantic School. Wilhelm Müller, for example, followed Eichendorff with a whole cycle of such songs under the general caption of „Die schöne Müllerin“ (cf. Eichendorff's „schöne Müllerin“ in „Der traurige Jäger“, 657), and Kerner's „Der todte Müller“ (I, 13), „Die Mühle steht stille“ (I, 35) and „Der Wanderer in der Sägemühle“ (I, 264) further show the wide use which the Romanticists made of this theme.

Eichendorff's use of the broken ring as a symbol of broken faith is also a volkslied motive, as in the Schnaderhüpfel „Das zerbrochene Ringlein“: „'s Ringerl is brochen zu tausend Trümma: B'hüt di Gott, mei lieb Schatzerl, i mag di nimma!“ (Erk-Böhme Liederhort, No. 724). Similarly the ring thrown into the water betokens faithlessness:

K. W.	Eichendorff „Die Saale“
Was zog er ihr abe vom Finger?	Sie zog ein Ringlein vom Finger,
Ein rothes Goldringelein,	Warf's tief in die Saale hinein:
Er warfs in fließend Wasser,	Und der mir es wiederbringet,
Es gab seinen klaren Schein (I, 283)	„Der soll mein Liebster sein!“ (648).

The idea expressed by the last two lines of Eichendorff's poem is also found in the Volkslied where the ring thrown into the Rhine by a deserted maiden is found again and returned to her by her lover (K. W. II, 15).

The difference in rank between lovers, a common situation in the Volkslied, leads invariably to separation and disappointment. Either the peasant-lover finds his „vornehme Gräfin“ cold and unresponsive, or, on the other hand, the noble „Ritter“ turns against his „Schatz“ because of her poverty and peasant ancestry (K. W. I, 72). The motive occurs also in Eichendorff's „Seemanns Abschied“ (247): „Ade mein Schatz du mocht'st mich nicht, ich war dir zu geringe“. It is found further in „Der Hochzeitsänger“ (493) in which a musician with a group of companions serenades his former love at the celebration of her marriage to one of her own rank. In general the theme is that of the „Nachtmusikanten“ of Abraham St. Clara (K. W. I, 29). Eichendorff's poem shows also the influence of Brentano's treat-

ment of the motive in „Die lustigen Musikanten“ (II, 333). The refrains of the two poems are similar, also the language: Eichendorff — „Lustig so, daß Gott erbarm“; Brentano — „Sind wir nicht froh? daß Gott erbarm!“ The popular motive in Eichendorff's poem that the breaking of the strings of the instrument is emblematic of the breaking of the heart occurs again in „Verlorene Liebe (505) „mir brechen Herz und Saitenspiel entzwei“. The same motive was used by Wilhelm Müller „Ein anderer“ (Ged. 42) [1]).

Akin to the themes of broken troth are those treating of the pangs of sorrow over the death of the loved one. This is the subject of „Erinnerung“ 3 (282). The rushing of the brook, the singing of the nightingale and the shimmer of the moonlight call up in the mind of the poet his departed loved one. Similarly in a Volkslied the sound of the sickle reminds the deserted maiden of past happiness.

Eichendorff.	K. W.
Ich hör' die Bächlein rauschen	Ich hört ein Sichlein rauschen,
Im Walde her und hin.	Wohl rauschen durch das Korn,
Im Walde, in dem Rauschen,	Ich hört ein Mägdlein klagen,
Ich weiß nicht, wo ich bin.	Sie hätt ihr Lieb verlorn. (II, 50)[2]).

So also the sight of the tree in which he cut the name of his first love reminds the singer of his vanished happiness („Bei einer Linde“, 496), which suggests the lines from the Volkslied „Die Liebe mein zu dir hab ich an manchen Baum geschnitten“ (K. W. III, 91). Wilhelm Müller makes use of the same motive (Ged. p. 149). Similarly in „Vesper“ (549) the sound of the evening bell and the sight of the linden tree, where he sat with his loved one „wohl hundertmal“ remind him of

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[1]) Uhland calls attention to the same idea in a refrain from Ulrich von Winterstetten: Min Herzen von smerzen wil mit den seiten rehte enzwei. („Volkslieder“, vol. 3, p. 246 and vol. 4, p. 182).

[2]) In regard to Müller's, Rückert's and Brentano's imitations of the same Volkslied see Allen, „Wilhelm Müller and the German Volkslied“, p. 84. I take this opportunity to acknowledge my in-debtedness to Professor Allen for his ever-ready helpful-ness and sympathetic interest in the preparation of this study.

her. The similarity of Eichendorff's treatment of such themes to that of the Volkslied's may be seen in the following:

Eichendorff „Vom Berge".	Liederhort.
Da unten wohnte sonst mein Lieb,	Dort wohnte mein Liebchen,
Die ist jetzt schon begraben,	Dort blühte mein Glück;
Der Baum noch vor der Thüre blieb,	O selige Stunden,
Wo wir gesessen haben. (496)	Wann kehrt Ihr zurück? (No. 737).

Popular also is the motive in „Verlorene Liebe" (497), where the lover throws the drinking cup into the stream, indicating the end of all happiness, which recalls a similar situation in Goethe's „Der König in Thule".

In spite of his many Wanderlieder, songs which tell of the pangs of parting, so common in the Volkslied, are found seldom in Eichendorff. The lines from „Zum Abschied meiner Tochter (510):

Ach, die sich lieben, wie arm!
Wie arm, die sich lieben und scheiden!
Das haben erfahren wir beiden

find a close parallel in such lines from the Volkslied as:

Ach Scheiden, ach, ach!
Wer hat doch das Scheiden erdacht. (K, W. I, 103).

This motive of the Volkslied has been frequently imitated, as for example by Geibel in „Wenn sich zwei Herzen scheiden" (Werke I, 161) and by Heine „Wenn zwei von einander scheiden" (I, 84).

Absence from the loved one, its consequent heart-pangs, and the exchange of love-messages and greetings are among the most frequently recurring volkslied motives and the influence of these in Eichendorff's poems is clearly traceable. Although far away from his love, his thoughts are always with her („In der Fremde" 1, 260); likewise in the Volkslied: „Es vergeht keine Stunde in der Nacht, da mein Herze nicht erwacht, und an dich gedenkt" (K. W. I, 232). His heart is sad and his eyes are filled with tears, for his loved ones are far from him („In der Fremde" 2, 260); „Auf der Welt hab ich kein Freud, ich hab ein Schatz und der ist weit" (K. W. III, 84). Like the Volkslied, Eichendorff often represents the contrast between the external semblance of joy and secret sorrow;

Eichendorff.	K. W.
Ich kann wohl manchmal singen,	Mein Herz trägt heimlich Leiden,
Als ob ich fröhlich sei,	Wiewohl ich oft fröhlich bin.
Doch heimlich Thränen dringen,	[(I, 206).
Da wird das Herz mir frei. (309).	

The motive also of the „Menschen voll Tücke" („In der Fremde" 2, 260) which constantly lurk about the loved one at home and seek to destroy her love for her absent sweetheart occurs also in the Volkslied in „den falschen Zungen" that are ever intent upon obstructing the course of true love (K. W. III, 17).

As in its joyful moods, so also, as here, in times of sorrow and loneliness the folk finds in nature an ever-ready sympathizer. The morning star, the sun and the clouds become the messenger of the lover and carry his greetings (K. W. III, 78). The winds carry a thousand sighs to her (K. W. II, 196), the air carries his song „über Berg und über Thal" to his love (K. W. II, 50). The most common messenger is the bird[2]).

O well's me o my gay goss-hawk,
That he can speak and flee;
He'll carry a letter to my love,
Bring back another to me. (Child, No. 96).

In a modern Greek folksong the bird is sent by the lover to tell his former sweetheart of his marriage to another (Kind, p. 163). In the German Volkslied the nightingale is the favorite messenger, as in „Die hohe Unterhändlerin" (K. W. III, 106). In another „Das Täublein" becomes the secret agent (K. W. II, 54). Likewise in Eichendorff clouds and sunshine remind the poet of home (261 : 2); he wishes he could fly to his love with the clouds (263 : 10); the brook runs ahead to announce his coming (281 : 9); the shooting stars are greetings from her (477 : 1); he asks the birds and clouds to tell her of his loneliness (502 : 15); „Ein Vögelein fragt in den Zweigen: ob es Liebchen grüßen sollt'?" (536 : 15). One of the few direct volkslied copyings in

[1]) Cf. for further illustrations Böckel, p. 278.

[2]) Cf. Marriage, „Poetische Beziehungen des Menschen zur Pflanzen- und Tierwelt", p. 75 ff. („Der Vogel als Bote").

Eichendorff is his „In der Fremde“ 3 (261) in which the song becomes the messenger.

Eichendorff:

Lied, mit Thränen halb geschrieben,
Dort hinüber Berg und Kluft,
Wo die Liebste mein geblieben,
Schwing' dich durch die blaue Luft!

Ist sie roth und lustig, sage:
Ich sei krank von Herzensgrund;
Weint sie nachts, sinnt still bei Tage,
Ja, dann sag': ich sei gesund.

Ist vorbei ihr treues Lieben,
Nun, so end' auch Lust und Noth,
Und zu Allen, die mich lieben,
Flieg' und sage: ich sei todt!

K. W., „An einen Boten“:

Wenn du zu meim Schätzel kommst,
Sag: Ich ließ sie grüßen;
Wenn sie fraget, wie mirs geht?
Sag: auf beyden Füßen.
Wenn sie fraget: ob ich krank?
Sag: ich sey gestorben;
Wenn sie an zu weinen fangt,
Sag: ich käme morgen. (I, 232)

The song as messenger in Eichendorff's poem and the „Gruß“ of the Volkslied are combined in Heine's „Leise zieht durch mein Gemüt“ (I, 205). Entirely in the spirit of the Volkslied is Arndt's use of this motive in „Klänge aus der Vergangenheit“ d. „Geh hin, geh hin, Goldringelein, und sage meinem trauten Kinde“, etc. (Gedichte, p. 239). The same Volkslied may also have suggested the closing lines of Müller's „Eifersucht und Stolz“ (Allen, p. 69).

Love greetings are among the oldest motives of German poetry [1]). In the Volkslied greetings like „Gott grüß euch edle

[1]) Koegel (Geschichte d. d. Litt., Vol. I, Part 1, p. 139) mentions the frequent use of the epistolary greeting in verse by the Carolingian court poets. In „Ruodlieb“ (fragment XVII) the maiden tells the messenger who had been sent by Ruodlieb to ask for her hand:

„dic illi nunc de me corde fideli
Tantundem liebes, veniat quantum modo loubes,
Et volucrum wunna quot sint, tot dic sibi minna,
Graminis et florum quantum sit, dic et honorum“.

This extended greeting finds its modern version in „Epistel“, K. W. II, 54. For illustrations in the Minnesang see „Des Minnesangs Frühling“ (vierte Ausg.), pp. 5: 16, 22; 124: 1; 212: 16, etc. See further in regard to the use of this motive in the older German literature R. Liersch, „Zum Liebesgruss“, ZsfdA. 36, 154 ff.

Fraue“ (K. W. I, 244), „Grüß dich Gott herzliebster Schatz“ (K. W. I, 300), „Der Franz läßt dich grüßen“ (K. W. III, 301), „Sei gegrüßet tausendmal“ (K. W. I, 179) and „Frau Nachtigall, Frau Nachtigall, grüß meinen Schatz vieltausendmal“ (K. W. III, 84) find close parallels in such expressions from Eichendorff as „Vielschöne, hohe Fraue, grüß ich dich tausendmal“ (473 : 10), „Grüß dich Gott vieltausendmal (404 : 8), „Grüß euch aus Herzensgrund (463 : 1), „Dein Schatz läßt dich grüßen“ (477 : 3) and „Ach von den Vöglein über die Thale, sei mir gegrüßt viel tausend Male“ (513 : 11). Fischer (19) calls attention to a similar expression in Heine's Hk. 6 (I, 98) „daß man sie von mir recht herzlich viel tausendmal grüßen soll“, and to Goethe's „Der Strauß, den ich gepflücket, grüße dich viel tausendmal“.

The idea that thought flies through the air swifter than bird or wind has long been a popular conception [1]). The motive is found in „Lied des Verfolgten im Thurm“ (K. W. III, 38) which must be regarded as the direct source of Eichendorff's „Verschwiegene Liebe“ (505).

K. W.	Eichendorff.
Die Gedanken sind frey,	Ueber Wipfel und Saaten
Wer kann sie errathen;	In den Glanz hinein —
Sie rauschen vorbei	Wer mag sie errathen,
Wie nächtliche Schatten.	Wer holte sie ein?
Kein Mensch kann sie wissen,	Gedanken sich wiegen,
Kein Jäger sie schiessen;	Die Nacht ist verschwiegen,
Es bleibet dabey,	Gedanken sind frei.
Die Gedanken sind frey.	

We have in these two stanzas not only a close correspondence in general content, length of stanza, meter and rime scheme, but the third and last lines of Eichendorff's stanza are almost identical with the second and last of the Volkslied [2]). Other uses of the same motive in Eichendorff are: 243 : 13; 463 : 17; 476 : 1

[1]) Cf. Koegel, I, 2, p. 167. One of the oldest of the Scotch ballads „Riddles Wisely Expounded“ (Child No. 1) has as one of the riddles: „What ys swifter þan ys the wynd“ Ans. „Þowt ys swifter þan is the wynde“.

[2]) Cf. also Faßbinder, p. 201 and Nadler p. 168.

To the motives treating of love messages and love thoughts belongs also the „Wunschmotiv“ in which the lover wishes that he were a bird, a cloud, a flower, so that he might fly to his love or enjoy her presence. The motive is unusually common in all popular poetry and assumes there many different forms.[1]) The lover wishes he were with his sweetheart „allein, allein, allein“ (K. W. III, 12), that he were a falcon so that he could descend upon her house and strike his wings against her door (K. W. I, 63), he desires the wings of a dove to fly over the whole world (K. W. III, 85), wishes to be her looking-glass and the gold ring upon her hand so that he might always be near her (K. W. III, 114). Often as in the last case, the wishes occur in a series. In one of the Volkslieder (K. W. I, 364) he wishes himself in turn to be „ein Narr,“ „ein kleines Waldvöglein“, „ein klein Kätzlein“ and „ein klein Pferdelein“; in another („Thörichte Wünsche“ Meinert 49) a „Kalbla“, a „Feischla“, a „Maisla“, and a „Vegerla“. This motive was very popular with the Romanticists and served them often as a means of expressing their vague longings. Sometimes also their treatment of the motive is characterized by extreme sentimentality as in W. Müller's „Hier und dort“ (Ged. p. 38) and Heine's

> Ach wenn ich nur der Schemel wär',
> Worauf der Liebsten Füße ruhn!
> Und stampfte sie mich noch so sehr,
> Ich wollte doch nicht klagen thun. (I, 78)

In Eichendorff we find none of this. He wishes he could fly southward with the birds (526 : 15), or that he had a horse so that he might reach his love sooner (510 : 12). Jäger und Jägerin“ (480) begins:

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[1]) Uhland traces it back to mythology and finds its source in the ancient belief that a human being is capable of changing his form either voluntarily or through the power, good or evil, of another. Cf. „Volkslieder“ 3, 213 ff. See also Biese, „Einige Wandlungen des Wunschmotivs in antiker und moderner Poesie“. Zs. f. vergl Litteraturgesch. N. F. I (1887), 411—425, where he attempts to show that the extensive use of the motive in ancient Greek literature has left its influence upon the Volkslied.

Wär' ich ein muntres Hirschlein schlank,
Wollt' ich im grünen Walde gehn,
Spazieren gehn bei Hörnerklang,
Nach meinem Liebsten mich umsehn.

The triple wish so common in the Volkslied[1]) occurs in a number of Eichendorff's poems. „Die Stille" (470), for example, has: „Ach wüßt es nur einer, nur einer — — Ich wünscht' es wäre schon Morgen — — Ich wünscht' ich wäre ein Vöglein und zöge über das Meer". It occurs further in „Maria's Sehnsucht"[2]) (565) and „Der verzweifelte Liebhaber" (483).

Eichendorff's „Ich wünscht' ich wär ein Vöglein" etc. goes directly back to the Volkslied.

K. W.	Meinert.
Wenn ich ein Vöglein wär	Wenn ich a Waldvegerlai weär',
Und auch zwei Flüglein hätt	Woulld' ich flige ieba dos Meär,
Flög ich zu dir. (I, 231)	Schiennster Tausedschotz ! zu dir. (34)[3])

Eichendorff has twice made direct use of the above Volkslied from the „Wunderhorn". The first is the song of the „Taugenichts" (S. W. 3, 65):

Wenn ich ein Vöglein wär',
Ich wüßt' wohl, wovon ich sänge.
Und auch zwei Flüglein hätt',
Ich wüßt wohl wohin ich mich schwänge!

It occurs again in „Ezelin von Romano" (S. W. 4, 431) in which Mercutio while attempting to sing a religious song unconsciously takes up the lines of the Volkslied:

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[1]) Uhland „Volkslieder" 3, p. 213 ff.

[2]) For this and other popular elements in this poem see Nadler pp. 163 and 164.

[3]) An interesting resemblance to this is found in the following French folksong:

Ah! si j'étais petit oiseau
A travers l'air, pardessus l'eau,
Je vole vole volerais vite
Au pays où mon coeur habite,
Si j'étais petit oiseau!

(Scheffler, Französische Volksdichtung, Leipzig, 1884, vol. I, p. 92).

Wenn mich der Engel Heer
Führt auf der Tugend Bahn —
Wenn ich ein Vöglein wär',
Und auch zwei Flügel hätt'.

This particular motive has been widely imitated by other Romanticists: Arndt — „Wär ich ein Vöglein, flög ich zu dir" (Ged. 143); Heine — „Wenn ich ein Vöglein wäre . . . Wenn ich eine Schwalbe wäre . . . Wenn ich eine Nachtigall wäre . . . Wenn ich eine Gimpel wäre" (I, 86). Modelled after the above Volkslied is also Brentano's „Wenn ich ein Bettelmann wär, käm ich zu dir" (II, 125). See further the series of wishes in Goethe's „Liebhaber in allen Gestalten" (Ged. p. 20).

Other illustrations in Eichendorff are 263 : 11; 463 : 15; 490 : 12; 565: 5, 11, 17. Farther from the Volkslied, although not uncommon there, is the treatment of the motive in such expressions as: „Das Hirschlein wünscht es läge todt" (481 : 8), „Ich wollt' ich läg' im Meer" (659: 12), „Weinen möcht' ich wie ein Kind" (302: 8) and „Wär' ich viel lieber todt" (489: 8), the extremes of which we find again in Heine.

The motives treating of the return of the lover, of the joy of meeting and possession, so common in the folksong, are seldom found in Eichendorff's poetry. He can sing, as he says in „Frühling und Liebe" („Der Poet", 478), a thousand songs of his love when she is far away, but when she is near his song must cease.

The close similarity in theme between Eichendorff's „Rückkehr" 2 (264) and „Wassernoth" (K. W. I, 77) has already been discussed by Faßbinder (p. 203). The common volkslied situation in which the girl is represented as standing near the window while her lover stands below or passes by has often been used by Eichendorff as well as Uhland. (Hassenstein, p. 168) and Heine (Fischer, p. 111).

Eichendorff:	K. W.
Ich kam vom Walde hernieder,	Es thät ein Fuhrmann ausfahren,
Da stand noch das alte Haus,	Wohl vor das hohe hohe Haus,
Mein Liebchen, sie schaute wieder	Da guckt die Schöne dort,
Wie sonst zum Fenster hinaus. (495:1)	Ja dort, zum hohen Fenster raus. (I, 203)

Entirely in the spirit of the Volkslied is also the following situation from „Studentenfahrt“:

Eichendorff

Durch Nacht und Nebel schleich' ich sacht',
Kein Lichtlein brennt, kalt weht der Wind,
Riegl' auf, riegl' auf bei stiller Nacht,
Weil wir so jung beisammen sind!

Ade nun, Kind, und nicht geweint!
Schon gehen Stimmen da und dort, etc. (472)

K. W.

Wer ist denn draußen und klopfet an?
Der mich so leise wecken kann?
Das ist der Herzallerliebe dein,
Steh auf und laß mich zu dir ein.

Ach weine nicht, du Liebste mein,
Aufs Jahr sollt du mein eigen seyn. (III, 112).

In the Volkslied the linden tree is a favorite meeting-place for lovers[1]). Thus in the wellknown „Liebesprobe“ (K. W. I, 61):

Es sah eine Linde ins tiefe Thal,
War unten breit und oben schmal,
Worunter zwey Verliebte saßen,
Vor Lieb' ihr Leid vergaßen.

So also in „Vesper“ (549) the sight of the linden tree where he sat with his love „wohl hundertmal“ reminds the poet of her.

The lovers further await each other in the garden, especially the rosegarden:

Eich.	K. W.
Als müßte in dem Garten	Will deiner warten
Voll Rosen weiß und roth,	Im Rosengarten. (I, 205).
Mein' Liebste auf mich warten. (283).	

[1]) Heine in his discussion of the songs in the „Wunderhorn“ refers to this motive as follows: „Die Linde spielt nämlich eine Hauptrolle in diesen Liedern, in ihrem Schatten kosen des Abends die Liebenden, sie ist der Lieblingsbaum und vielleicht aus dem Grunde, weil das Lindenblatt die Form eines Menschenherzens zeigt“. Rom. Schule, Werke V, 310. In regard to his own use of this situation cf. I, 310.

The idea that the loved one is buried under roses is expressed by Eichendorff in „Dein Bruder ist todt, unter Rosen roth“ (538) and was no doubt suggested by similar lines from the Wunderhorn, as for example: „Sterb ich denn so bin ich todt, so gräbt man mich in die Röslein roth“ (II, 209)[1]).

Both form and content of Eichendorff's „Die Kleine“ (479) are closely modeled after the Volkslied. The girl expresses her longing for a lover in the following words:

Und ich werfe mich im Bettchen
Nachts ohn' Unterlaß,
Kehr' mich links und kehr' mich rechts hin
Nirgends hab' ich was,
lieb Mutter,
Nirgends hab' ich was.

Likewise in the Wunderhorn the nun longs for her lover:

Des Abends wenn ich nun schlafen da geh,
So find ich mein Bettlein ja leer;
Da greif ich bald hin, da greif ich bald her,
Ach wenn ich bei meinem Herzliebsten doch wär! (III, 34).

Eichendorff's residence during a large part of his life close to the Austrian border as well as his travels through Bohemia and Austria brought him frequently in contact with the Schnaderhüpfel. This form of folksong has left its influence upon a number of his songs as, for example, in the following in which the „Zigeunerin“ describes her ideal lover:

Mein Schatz muß sein wie die andern:
Braun und ein Stutzbart auf ung'rischen Schnitt
Und ein fröhliches Herze zum Wandern. (245).

Similarly in Eichendorff's „Die Stolze“:

Und wer mich wollt erwerben,
Ein Jäger müßt's sein zu Roß. (480).

Such descriptions are numerous in the Volkslied and especially in the Schnaderhüpfel:

[1]) Cf. further concerning the wide use of this motive in popular poetry Hildebrand, „Gesch. d. d. Volksliedes. Begraben unter Rosen“, p. 134 ff.

Mei Schotz is e Jäger,
Und e Jäger muß sei,
Und der Stutz'n g'hört 'n Kaiser,
Ober 's Schatzel g'hört mei.
(Volkslieder aus Böhmen, p. 310).

To this motive also belong the „Spottreime", so common in the Schnaderhüpfel, which Eichendorff has imitated in one instance.

Eich.
Sie aber lachte im Wandern:
„Du hast einen kecken Mund,
Ich aber mein' einen andern,
Du bist mir zu kurz und rund!"
(S. W. 2, 559).

Ziska und Schottky.
Duat d'rob'n af 'm Roan
Schteht a Biab'l alloan,
Das tat i grad hairat'n;
Aba 's is ma vul z' kloan.
(102).

In the Volkslied marriage is generally represented as something to be avoided.

Aber's Heirathen' 's Heirathen
Aber's Heirathen ist nie mein Sinn. (K. W. I, 233).

Hairat'n mag i nid,
Wal's mi nid g'frait;
Main Schtuzn is ma liaba
Als 's allaschensti Waib! (Ziska u. Schottky p. 191).

Eichendorff gives expression to the same idea:

Und spricht sie vom Freien:
So schwing ich mich auf mein Ross —
Ich bleibe im Freien
Und sie auf dem Schloß. (246).

Eichendorff's „Unfall" (476) is no doubt directly modeled after „Amor" (K. W. I, 182) and „Hans in allen Gassen" (K. W. II, 309). The general correspondence may be seen by comparing the following:

Eich.
Ich ging bei Nacht einst
über Land,
Ein Bürschlein traf ich
draußen,
Das hat 'nen Stutzen in der Hand
Und zielt auf mich voll Grausen.

K. W. „Amor".
Des Nachts da bin ich ge-
kommen,
Trebt mit mir ein Bübchen
viel Scherz,
Wie Amor mir ists vorgekommen,
Verwundet, verbindet mein Herz.

The Kranzmotiv, so common in all popular poetry, is used

but seldom by Eichendorff. The lover binds into his wreath a thousand thoughts and greetings (473), or as a symbol of chastity it occurs in „Der Reitersmann“ (659), where the maiden who has been unfaithful to her lover during his absence is no longer permitted to get the flowers for her „Kränzlein“. This is further the idea in the following lines from „Dichter und ihre Gesellen“ (S. W. 2, 509) composed entirely in the manner of the Volkslied:

Es sang ein Vöglein hier jedes Jahr;
Wie schön das Kränzlein im dunklen Haar!
Heuer ists Vöglein nicht wiederkommen;
Wer hat dir das schöne Kränzlein genommen?

Wandermotiv.

Eichendorff's „Wanderlieder“ may in a certain sense be regarded as his most characteristic work because they are, on the one hand, the clearest indication of his literary ancestry and show us, on the other, most prominently that element of his poetry which separates him from the rest of the Romanticists. The love of wandering is a characteristic of the whole school and has its source in what Brandes calls the foundation-stone of romantic poetry: infinite longing. They hated the real, the tangible, the present, and sought the unreal, the misty, the distant. They were driven about in a vain pursuit of some nameless ideal which constantly eluded its pursuers. This spirit of restlessness pervaded the lives of most of the Romanticists. Tieck, the Schlegels, Arnim, Brentano, Hoffmann, Kleist, Hölderlin, Werner, Lenau and Heine, all were dominated by this spirit and few of them ever found a permanent abiding place. Turning from the poets to their works, we find the lives of their heroes a reproduction of their own. Tieck's Sternbald, Novalis' Ofterdingen, Brentano's Maler Wehmüller, Fouqué's Knights and Eichendorff's Good-for-nothings are all wanderers upon the face of the earth.

But there is an important difference between Eichendorff's heroes and those of the other Romanticists. They are healthier,

more human. While Ofterdingen, for example, is in blind search of some vague ideal which he has chosen to call „die blaue Blume", or Sternbald roams about in vain attempt to unravel the hidden mysteries of art, Eichendorff's hunters, gypsies, students, minstrels, or whatever he has seen fit to name them, wander for the mere love of it. Like Eichendorff himself, they find the atmosphere of the city uncongenial and as soon as the first signs of spring appear they take fiddle or gun, forget every responsibility and spend the happy summer in careless roamings through field and forest. The Wanderlieder are scattered throughout his novels where they are improvised by these wanderers upon every occasion and where accompanying fiddle or guitar is never lacking. The songs are constantly prefaced by such words as these: „Da ergriff einer von den Studenten seine Guitarre und sang der Schönen auf dem anderen Schiffe drüben lustig zu: „die Jäger ziehn im grünen Wald" etc. (S. W. 2,5); or, „Sie sangen ein bekanntes Studentenlied, dessen Schlußchor: „Ins Horn, ins Horn, ins Jägerhorn" der Wind zu ihm herüberbrachte" (S.W.2,10), or „Ein Jäger vorn auf dem Felsen begann folgendes Lied in das immer zuletzt alle die andern mit einfielen" (S. W. 2, 247). These wandering students and hunters of Eichendorff remind us of Heine's characterization of the strolling singer of the Volkslied. „Gar oft auf meinen Fußreisen", he says, „verkehrte ich mit diesen Leuten und bemerkte, wie sie zuweilen, angeregt von irgend einem ungewöhnlichen Ereignisse, ein Stück Volkslied improvisierten oder in die freie Luft hineinpfiffen. Das erlauschten nun die Vögelein, die auf den Baumzweigen saßen, und kam nun ein anderer Bursch mit Ränzel und Wanderstab vorbei geschlendert, dann pfiffen sie ihm jenes Stücklein ins Ohr, und er sang die fehlenden Verse hinzu, und das Lied war fertig[1])."

The close kinship which we notice between these Taugenichtse of Eichendorff and the Handwerksburschen and strolling students of the Volkslied, which Heine has here described, is

[1]) Romantische Schule, Werke 5, p. 245.

found also in their songs. Like the Volkslied, the Wanderlieder of Eichendorff are the simple expression of an intimate contact with and love for nature. The element of mystery found so frequently, for example, in the religious poems is here almost entirely absent, as in the following:

Wandern lieb' ich für mein Leben,
Lebe eben wie ich kann,
Wollt' ich mir auch Mühe geben,
Paßt es mir doch gar nicht an. (239)

Ich reise über's grüne Land,
Der Winter ist vergangen,
Hab' um den Hals ein gülden Band,
Daran die Laute hangen. (239).

To these stanzas we may add „Wanderschaft" (236), „Der frohe Wandersmann" (237), „Reiselied" (242), „Die Spielleute" (257), „An der Grenze" (284), „Wanderlied der Prager Studenten" (284) and „Studentenfahrt" (472), all of which breathe the spirit of the Volkslied. If we, however, search for the sources of any of these songs in the Volkslied we look in vain. Their similarity can only be explained by the similarity of Eichendorffs own experiences to that of the wandering folk.

Reference to the forest is frequent in the German Volkslied. „Aus dem grünen Walde", Uhland says (Volkslieder 3,308), „stammt die alte naturtreue Volksdichtung". Especially in the Jäger- and Wanderlieder do we find constant allusion to the joys of the forest. K. W.

Wenn ich in Freuden leben will,
Geh' ich in grünen Wald,
Vergeht mir all mein Traurigkeit,
Und leb wie's mir gefällt [1]) (I, 210).

Mention of the forest in Eichendorff occurs upon almost every page but this also is due not so much to volkslied influence as to direct experience. As a boy he made frequent hunting excursions through the Silesian forests and his love for them in his youth is shown by both his diary and early poems (See above p. 4). His treatment of the forest is on the whole different from that in the Volkslied, it is its loneliness, its stillness and

[1]) In the English ballad the scene is frequently laid in the forest. See e. g. Child, Nos. 8, 83, 101, 114 and the ballads of Robin Hood, whose name is inevitably associated with the „gude greene wode".

mystery that interest him most. Occasionally, however, in his „Wanderlieder“ in such songs as „Der Wald, der Wald! dass Gott ihn grün erhalt'“ (276: 5), „O Thäler weit, o Höhen, o schöner grüner Wald“ (383: 7) and „Wer hat dich du schöner Wald, aufgebaut so hoch da droben“ (381: 18), he strikes the genuine Volkslied tone. As in the Volkslied also, Waldhorn and Jäger are everywhere present. As a direct allusion to a Volkslied should be mentioned the closing lines of „Jägerkatechismus“ (474):

Mein Schatz ist Königin im Walde,
Ich stoß' ins Horn, ins Jägerhorn!
Sie hört mich fern und naht wohl balde,
Und was ich blas', ist nicht verlor'n!

The lines in the Volkslied are:

Es blies ein Jäger wohl in sein Horn,
Wohl in sein Horn,
Und alles, was er blies, das war verlorn.

II.

Popular Technique in Eichendorff's Lyric.

In the preceding chapter we have attempted to show how far Eichendorff has made use of the material of popular poetry; it is now our problem to discover to what extent he has clothed this material in the form of the Volkslied.

A. Vocabulary.

Heine has often been compared with Eichendorff, and it is not to be denied that there exist many points of similarity between them. But in their relation to the Volkslied there is also an important difference. While Heine, in his best poetic period, represented by the „Lyrisches Intermezzo" and the „Heimkehr", presents one style, a resultant, so to speak, of two forces, the romantic and the populär, from which we find little variance, in Eichendorff the same two influences run parallel. In other words, Eichendorff presents two styles, which often unite but which not infrequently appear definite and distinct. In the one he continues in a modified degree the romantic tendencies so prominent in his early period. In many poems representing this style the influence of the Volkslied, while evident, is but slight. In illustration of this we quote the first stanza of „Nachtzauber" (1853):

Hörst du nicht die Quellen gehen
Zwischen Stein und Blumen weit
Nach den stillen Waldesseen,
Wo die Marmorbilder stehen
In der schönen Einsamkeit?
Von den Bergen sacht hernieder,

Weckend die uralten Lieder,
Steigt die wunderbare Nacht,
Und die Gründe glänzen wieder,
Wie du's oft im Traum gedacht. (506)

On the other hand Eichendorff has a large list of poems which lack almost entirely the characteristics of the above poem; their style is that of the Volkslied. Contrast, for example, the stanza quoted above with the following from „Studentenfahrt" (1809):

Der Frühling ist der Freudensaal,
Viel tausend Vöglein spielen auf,
Da schallt's im Wald bergab, bergauf:
Grüß dich, mein Schatz, viel tausendmal!

Querüber über's Wasser glatt
Lass werben deine Aeugelein,
Und der dir wohlgefallen hat,
Der soll dein lieber Buhle sein.

The natural inference from this is that the popular manner remained with Eichendoff a conscious thing. But we need not conclude from this that his popular songs are therefore something stilted and artificial. He shows from the very beginning a penetration into the mode of thought and speech of the folk such as we do not find for example in the early popular productions of Heine and Wilhelm Müller, a fact which I attribute to his early intimate familiarity with the life of the common people.[1])

Besides the volkslied influence there were other forces that tended in the same direction. Eichendorff had from boyhood been an ardent admirer of Matthias Claudius, and it is difficult to estimate the exact influence of the homely style of the „Wandsbecker Bote" upon our poet[2]). We have already mentioned Eichendorff's close contact with Arnim and Brentano during the autumn and winter of 1809 in Berlin, and to these influences must be further added the example of Goethe whose songs and ballads have given Eichendorff many a hint not only in content,

[1]) Cf. Mod. Phil. vol. VI, p. 513.

[2]) In regard to his early enthusiasm for Claudius see above p. 5.

as we have seen, but in technique as well[1]). Whatever the simplicity of Eichendorff's word-usage and style may owe to any of these, it must ultimately be regarded as the influence of the Volkslied, since all had gone to it to learn their lesson

1. The Noun.

The influence of the Volkslied upon the noun vocabulary of Eichendorff shows itself most prominently in his extensive use of the diminutive. The folk use it freely to express their intimacy with their surroundings, hence its frequent use in popular poetry. The poets who have sought to reproduce the naive simplicity of the Volkslied have made wide use of this characteristic with the result often of merely disclosing more glaringly the insincerity that lurks in their songs, as is true sometimes in Heine[2]) and Wilhelm Müller[3]).

In Eichendorff as in the Volkslied the diminutive is used: (a) to express personal intimacy and familiarity:

K. W.

Es hat ein König ein Töchterlein, Mit Namen hieß es Annelein (II, 274) Sie meinte ihr Liebchen käme bald, Sie ging wohl in den Garten, Ihr feines Liebchen zu erwarten (I, 62). Deine schwarzbraune Äuglein, Verführen ja mich (I, 163).

Eichendorff:

Schlaf' ein, mein Liebchen, schlaf' ein (401 : 5); also 484 : 7; 494 : 2; 495 : 3; 499 : 17; 504 : 1 etc. Laß mich ein mein süßes Schätzchen (663 : 15). Wie ein Jungfräulein erhoben (398 : 7). Am Wege dort spielte ihr Kindlein (495 : 9); also 522 : 9; 523 : 19; 540 : 5, 14 etc. Ach hätt' ich ein Knäblein, so weiß und roth (565 : 17); 265 : 20, 645 : 2. Sie wiegt ein muntres Büb-

[1]) Eichendorff's own words testify to his deep interest in Goethe. „Es giebt gewisse Worte", he says, „die plötzlich, wie ein Blitzstrahl, ein Blumenland in meinem Innersten aufthun, gleich Erinnerungen alle Saiten der Seelen-Aeolsharfe berühren, als: Sehnsucht, Frühling, Liebe, Heimat, Goethe". (Meisner, 59). Cf. in regard to Goethe's influence upon Eichendorff, Nadler, p. 212 ff.

[2]) Seelig, p. 3.

[3]) Allen, p. 162.

chen (523 : 11); in the sense of Cupid — Zart' Bübchen mit Flügeln (560 : 5); 304 : 14; 504 : 17. In the same sense — Ein Bürschlein traf ich draußen (476 : 11). Lieb' Töchterlein, fahre mit Gott (524 : 12). Da saßen viel Engelein (701 : 6). Laß werben deine Äugelein (472 : 18); 471 : 12; 504 : 7; 513 : 14. Ich küßt's auf sein rothes Mündlein (495 : 11). Es fallen ihr die Löcklein (550 : 15) etc.

(b) To express intimacy with nature and familiar objects.

K. W.

Als ich im Garten war, Nahm ich der Blümlein wahr, Brach mir ein Röselein, Das sollt mein eigen sein (II, 11). Was hat sie unter ihrem Schürzelein? Ein Hemdlein war schweeweiß (I, 49).

Eichendorff:

Viel tausend Vöglein spielen auf (472 : 10); also 243 : 13, 18; 245 : 10; 258 : 2 etc.; in the sense of sweetheart — Es war ein zartes Vögelein (638 : 17). Zwei goldene Flüglein (565 : 6); 504 : 18. Das Hirschlein wünscht, es läge todt (481 : 8), in Eichendorff always used allegorically as often in the Volkslied; also 475 : 7; 671 : 13. Die Thierlein selber: Hirsch und Rehen (475 : 1). Sein Rösslein wird wild, sein Kopf ist ihm schwer (333 : 15); 246 : 5; 479 : 4, 5 etc. Glühwürmchen (281 : 15). Eya, meine Blümelein (581 : 18); 431 : 9; 680 : 17. Zwei Röslein auf dem Mund (463 : 3). Ein Kränzlein trag' ich nun im Haare (652 : 9); also 661 : 11; 662 : 24; 696 : 7, 9; 699 : 13. Drauf ziehn viel bunte Schifflein munter (566 : 2); also 465 : 10; 594 : 4; 636 : 15 etc. Other illustrations are: Schlößlein 698 : 10; Ständchen 497 : 19; Liedlein 365 : 9; Liedchen 658 : 5; Glöcklein 550 : 13; Fensterlein 512 : 19; Bettlein 586 : 1; Kämmerlein 465 : 14; Kämmerlein (grave) 663 : 16; Hemdlein 661 : 16; Gärtchen 645 : 18; Ringlein 648 : 3; Brünnlein 655 : 3; Rädlein 662 : 3; Scherflein 242 : 3; Pelzlein 245 : 5; Mährlein 374 : 25 etc.

(c) In an ironical sense.

This use of the diminutive, so common in Heine, occurs seldom in the Volkslied and in Eichendorff.

K. W.:

Kaum hätt sie das Wörtlein ausgesagt, Ihr Häuptlein auf

der Erden lag, Jungfräulein hättst du geschwiegen, Dein Häuptlein wär dir geblieben (I, 38).

Eichendorff:

Oh Menschlein, daß du Flügel hast, Und daß du hier gefangen (460 : 7); Lern' skandire unverdrossen, Freundchen, aber nur ironisch (326 : 14); also 668 : 6.

Eichendorff further uses popular terms to designate the loved one. Grüß dich, mein Schatz, viel tausendmal (472 : 12), = K. W. Grüß dich Gott herzliebster Schatz (I, 300), Mein Schatz, der mag mich nicht (483 : 16); also 245 : 6; 247 : 7 etc. = K. W. Dass mich mein Schatz nicht mag (III, 126); III, 10, 12, 16, 17, 21 etc. Es schaut Feinsliebchen vom hohen Saal (Meisner 8) = K. W. Feins Lieb sitz im grünen Moos (I, 141). Sie sang vor der Liebsten Thür (283 : 20); Liebe geht durch die Luft, Holt fern die Liebste ein (463 : 18); 240 : 11; 261 : 11; 264 : 14; 283 : 7; 287 : 6; 360 : 6 etc. = K. W. Er scheint ja alle Morgen Der Liebsten vor die Thür (III, 23); I, 400; II, 208; III, 79, 91. In Eichendorff further: Allerschönste 246 : 4; 344 : 19; 483 : 18; 622 : 20; Süßlieb 640 : 3; Treulieb 547 : 21: Schöne 239 : 9; 246 : 4, 14; 392 : 11; 633 : 3; Holde 464 : 17; 633 ; 8; Ein Mädel, das klug, kein Bursch holt sie ein (475 : 19). Similar uses in K. W.: I, 71, 80, 212, 237; II, 28, 205; III, 3 etc. See also under Diminutive above.

Further noun correspondences with the Volkslied are: Diamant and Edelstein: Mein Herz ist recht von Diamant, Ein' Blum' von Edelsteinen (240 : 5) = K. W. Mein Herz ist ein Diamant, (II, 55); Mein Herz ist von lauter Eisen und Stahl, Dazu von Edelsteinen (I, 374). Geselle: So stürz' dich einmal, Geselle (317 : 5); 279 : 3; 300 : 2 = K. W. Gut Gesell du bist uns unbekannt (II, 169); II, 189. Hergott: 575 : 11 = K. W. I, 265. Herzensgrund: 260 : 16; 283 : 24 = K. W. Glück und Heil sie wünscht von Herzensgrunde (III, 106); II, 184. Himmelszelt: 249 : 17 = K. W. I, 44. Lenz: 244 : 1; 263 : 7; 278 : 19 = K. W. II, 67. 68. Weise (Melodie): 242 : 17; 353 : 7 = K. W. I, 246. Also Fey (Fee): 286 : 17; 313 : 8 = K. W. I, 14. Melodei (Melodie): 389 : 5; 494 : 10 = K. W. I, 226; II, 175; and other words

in „ei“ like Barbarei 410:21, Vaterländerei 411:6, Sklaverei 411:5 and Jägerei 474:17.

A popular effect is further produced by the use of abstracts with the prefix „ge“ as Geschnatter 345:24, Gesaus 638:11, Gezelt 425:4, Gezwitscher 286:21, and Gewimmel 262:11; colloquial nous like Lump 239:12, Tropfe 488:20, Kerl 255:5. Händel 248:13, Prügel 248:14, Reißaus 259:1, Dinger 329:3, Gockel 277:15, Fetzen 416:2, Musikus 252:3 and such expressions as Herr Musikant 252:1, Herr Wirth 285:12 and Die Herrn Studenten 284:21.

Here must also be mentioned Eichendorff's unusual preference for archaisms. Almost innumerable are his references to Roß, Schloß, Ritter and Reiter. Other illustrations are Ritterschaft 427:17, Ritterthum 419:22, Ritterzeit 429:22, Ritterorden 430:7, Degen 367:7, Recken 410:10, Lanzenschaft 427:19, Heldenstreiten 420:19, Kreuzesfahn 419:21, Burg 429:11, Harfner 388:8, Spielmann 530:4, Sänger 274:24, Liedersprecher 419:23, Minne 297:2 and an occasional archaic inflection. While most of these archaisms are still preserved in the Volkslied, the reason for their wide use by Eichendorff must be sought elsewhere. The employment of a mediaeval vocabulary and archaic inflections is a general characteristic of style among the Romanticists. They attempted in this way to reproduce in their own productions the spirit of the literature of the Middle Ages [1]). It is entirely natural therefore that Eichendorff, who was himself deeply interested in mediaeval life and literature should follow the general fashion of his time.

2. The Verb.

The influence of the verb usage in the Volkslied is not prominent in the poetry of Eichendorff. Occasionally, as in the Volkslied, he uses schauen for ausschauen and sehen for aussehen. Du trägst so rothe Rosen, Du schaust so freudenreich

[1]) Cf. Peterich, Zweites Kapitel, Der Archaismus des romantischen Stils, pp. 41—91.

(469 : 17); Ein Mädchen hütet die Blumen, Die sieht so todtenbleich (661 : 18; Herder's Volkslieder: Mich dünkt sie sieht so bleich (I, 127).

Archaic verb forms are found seldom in Eichendorff. Those occurring are: blieben (for geblieben) 327 : 4; klungen (for klangen) 517 : 17; flicht (for flieht) 340 : 6; sicht (for sieht) 265 : 20; sunge 643 : 9; stund 667 : 4; and gesegnet (for segnete) 258 : 6 = K. W. I, 53 : 11; 70 : 7; 106 : 12; 268 : 19 etc.

A common method by which Eichendorff gives his poems a popular tone, as we have already seen in connection with his noun usage, is by his use of the homely words of common speech as: ausputzen — Putzt der Mond die Lampe aus (280 : 2); ausblasen — Möcht' in meinem Grimm ausblasen, Alle Stern am Firmament 494 : 19; aufpassen 319 : 6; bleiben lassen 326 : 11; ducken 277 : 9; fiedeln 494 : 9; gucken 284 : 14; hantieren 367 : 11; lugen 439 : 19; liebeln 439 : 19; losgehen 251 : 15; machen — Manche Schöne macht wohl Augen (239 : 9); Der Morgen leicht macht's wieder gut (268 : 24); maulen 241 : 13; prasseln, puffen 277 : 29; schwatzen 327 : 16; sputen 286 : 7; zausen 280 : 8 etc.

3. The adjective.

In the use of the adjective Eichendorff has learned much from the Volkslied. Vague allusive expressions in his early poems like ewig, lockend, heimlich, geheimnisvoll, träumend, einsam, überseelig, unendlich, endlos, zauberisch, seltsam, die blauen Weiten, linde blaue Tage, sehnsuchtsvoll, goldne Träume, dunkle Zaubergänge[1]) etc, occur less often in his later work where the concreteness and simplicity of his adjectives remind us frequently of the folksong. In illustration of this we cite the following:

arm. In Eichendorff used often to express pity or sympathy as: armer Lump 239: 12, armer Wicht 475: 4, armes Thier 481: 7, arme Musikanten 493: 16, armer Thor 545: 13, armes Kind

[1]) Cf. the poems listed under 1807 by Pissin, p. 1 ff.

651: 12. Similarly in the Volkslied: arme Lumpen I, 101: 12, armer Streicher I, 261:4, arme Narren I, 29 : 1; also I, 26: 18, 31: 5, 309: 14; II, 45: 2, 172: 12.

blau. Luft: 261 : 12, 294 : 2, 298 : 2, 320 : 8 etc. = K. W. I, 77 : 16. Auge: 452 : 1, 513 : 14, 612 : 15 = K. W. II, 193 : 11, 223 : 6; III, 70 : 21. Himmel, Himmelsdom: 243 : 11, 262 : 22, 308 : 11, 408 : 13, 409 : 2 etc. = K. W. I, 59 : 10. Blume: 568 : 21, 655 : 4 = K. W. III, 124 : 5. Also in Eichendorff: blaues Meer 286 : 17, blauer Strom 309 : 2, blaue Berge 344: 24, blaue Seen 614 : 18. The influence of Romaticism shows itself in expressions like: dunkelblaue Schwüle 269:5, blaue unendliche Weiten 299 : 5, blaue Tage 555 : 9, and blaue Frühlingslust 590 : 18.

böse. In Eichendorff it generally occurs as: böse Ritter 623 : 12, böser Sänger 686 : 20, böser Winter 271 : 14; similarly in the Volkslied: böser Feind K. W. I, 112 : 10, böser Miller I, 320 : 16, böse Zigeunerin II, 281 : 3.

bunt. Blumen: 573 : 18, 580 : 15, 673 : 19 = K. W. III, 60 : 4. Flügel: 294 : 3 = K. W. I, 235 : 16, 17. Vögelein: 565 : 14, 502 : 15 = K. W. II, 319 : 18. Further in Eichendorff: Zelt 316 : 14, Truppe 374 : 2, Spiele 387 : 7, Bilder 387 : 12, Flaggen 452 : 7, Gefieder 453 : 22, Schifflein 566 : 2, Schlangen 627 : 16, Farben 639 : 15, Federn, 683 : 6 etc.

frisch. Mut: 519 : 8, 654 : 18 = K. W. I, 303 : 2; II, 172 : 6, Herze: 468 : 17 = K. W, I, 39 : 6. In Eichendorff: Brust 284 : 6, Trunk 285 : 12, Hörnerklang 453 : 2, Fahrt 333 : 9, Geselle 500 : 3, Sang 534 : 4, Blick 566 : 15 etc.; in the Volkslied: Blut K. W. II, 235 : 10, Leben III, 32 : 7, Jäger I, 35 : 25, Landknecht II, 106 : 26 etc. Often as adverb, as in Eichendorff: Frisch auf, wir wollen uns schlagen (396 : 3), Frisch denn, Kameraden mein (399 : 10), also 236 : 8, 317 : 6, 346 : 5, 476 : 7, 352 : 3 etc.; in K. W.: Frisch auf ins weite Feld (II, 24 : 7), frisch gewagt (II, 21 : 10).

golden. Haar: 293 : 1, 504 : 6, 622 : 16, 642 : 2 = K. W. I, 64 : 4, II, 285 : 7. In Eichendorff further: Sterne 267 : 13, Saiten 313 : 15, Hafer 373 : 17, Wein 382 : 21, Stabe 465 : 19,

Flüglein 565 : 6, Burg 611 : 14, Mantel 671 : 1, Harfe 679 : 20, Spangen 697 : 3 etc. The Wunderhorn has: Band I, 13 : 8, Ring 33 : 13, Flocken 56 : 6, Haus 102 : 18, Bienlein II, 60 : 14 etc.

grün. Wald: 257 : 19, 276 : 5, 7, 299 : 12, 323 : 1 etc. = K. W. I, 58 : 1, 219 : 24, 233 : 20 etc. Aue, Wiese: 490 : 20, 545 : 19, 566 : 18, 621 : 10, 655 : 2 etc. = K. W. I, 40 : 21, 225 : 16, 392 : 24 etc. Plan: 236 : 22, 396 : 14, 546 : 11, 565 : 3, 639 : 11 etc. = K. W. I, 173 : 24, 243 : 24. Rasen: 655 : 9, 427 : 2 = K. W. II, 20 : 13, 22 : 4. Baum: 336 : 26, 350 : 11 = K. W. I, 321 : 13, 242 : 22. Haid: 669 : 12 = K. W. II, 19 : 19, 27 : 9 Land: 239 : 17, 409 : 20, 627 : 24, 685 : 7 = K. W. I, 262 : 7. Also in Eichendorff: Hallen 242 : 11, Klüften 320 : 14, Revier 348 : 14, Kronen 351 : 5, Grund 356 : 2, Zelt 383 : 14, Haus 475 : 2, Höhe 565 : 3 etc. Often as noun: 296 : 28, 303 : 7, 305 : 9, 316 : 15, 17 etc. = K. W. I, 57 : 6, 259 : 6, 259 : 4 etc.

kühl. Luft, Wind: 517 : 12, 613 : 14 = K. W. I, 33 : 24, 143 : 6. Brunnen, Bach, Fluß etc: 343 : 2, 391 : 5, 453 : 21, 537 : 8, 655 : 3, 6, 696 : 24 etc. = K. W. I, 50 : 20, 70 : 2, 142 : 10, 318 : 14, 319 : 8 etc. Grab: 663 : 22 = K. W. II, 55 : 20, 201 : 6, Also in Eichendorff: Abend 241 : 18, Eichbaum 257 : 22, Schatten 320 : 20, Wald 339 : 14, Grund 370 : 12, Thal 665 : 24 etc.

lieb. Gott: 237 : 13, 239 : 24, 545 : 20, 550 : 18, 601 : 6 = K. W. I, 197 : 3, II, 11 : 13, I, 52 : 19. Kind: 261 : 22, 546 : 7 = K. W. II, 10 : 13, 11 : 1. Buhle: 472 : 16 = K. W. I, 236 : 15. Liebchen: 265 : 20 = K. W. III, 35 : 21. Herr: 635 : 13 = K. W. I, 108 : 1. Mutter: 479 : 5, 668 : 6 = K. W. II, 30 : 1. Mädchen: 500 : 15 = K. W. I, 48 : 16. Nachtigall: 606 : 13 = K. W. I, 116 : 1.

munter. Mein Herz, bleib' frei und munter (240 : 16); Wär' ich ein muntres Hirschlein schlank (480 : 17); 236 : 17, 259 : 6, 260 : 15, 267 : 11, 280 : 9, 310 : 9, 347 : 13, 362 : 5 etc. = K. W. Die eine die war so munter (III, 18 : 8); Sie ist auch munter, hurtig, frisch (I, 306 : 9) etc.

rot. Lippen: 464 : 21, 489 : 15. Mund: 506 : 22, 513 : 18, 622 : 22, 656 : 14, 687 : 1 = K. W. I, 87 : 5, 212 : 20, II, 36 : 10, 213 : 19. Rosen: 538 : 3, 565 : 16 = K. W. I, 35 : 13, III, 114 : 1.

Blut: 691 : 1 = K. W. I, 244 : 16. In general descriptions indicating youth and vigor: Ist sie roth und lustig (261 : 13), Derweil du roth und fröhlich scheinst (278 : 18), Sie ist so schön und roth (489 : 6). Often compounds: Da blitzt der Liebste rosenroth (475 : 6), Ein dunkelrothes Zeichen (666 : 13), Es brannt' die Burg so blutigroth (677 : 16), Der Morgen schien blutroth (701 : 2); also 304 : 12, 446 : 1, 475 : 6, 619 : 10, 663 : 8, 697 : 16 = K. W. I, 191 : 2, 43 : 20; II, 141 : 26, 223 : 2, 275 : 17.

schön. Blumen: 473 : 13, 568 : 16 = K. W. I, 15 : 5, III, 9 : 10, 11 : 1. Braut: 267 : 12, 334 : 16, 630 : 14, 646 : 20, 701 : 4 = K. W. II, 12 : 17. Frau: 258 : 10, 265 : 17, 404 : 7, 541 : 10 etc. = K. W. I, 77 : 20. Garten: 289 : 15, 452 : 19, 471 : 15, 518 : 11, 540 : 24 etc. = K. W. I, 165 : 3, II, 32 : 5. Jugend: 516 : 1, 704 : 8 = K. W. I, 194 : 14. Jungfrau: 430 : 4, 638 : 6 = K. W. II, 12 : 12. Knabe: 650 : 11, 695 : 9 = K. W. I, 14 : 5, II, 47 : 1. Kind: 456 : 9, 466 : 6, 509 : 19 etc. = K. W. II, 52 : 10 Lieb: 457 : 9, 640 : 3 = K. W. III, 20 : 9. Rose: 459 : 18, 568 : 13 = K. W. I, 208 : 18, 22, II, 21 : 20, 32 : 7 etc. Also in Eichendorff: schöne alte Lieder (239 : 5), schöner Herr (266 : 11), schöne alte Zeit (344 : 25), das schöne Lieben (354 : 11), der schöne Liebling (355 : 2), schöne Worte (363 : 19), schöner Wald, schöner Rhein (382 : 19), schöne Hirschlein (481 : 13) etc. Sometimes as adverb: Und singen schön und geigen (259 : 12), Viel schön geputzte Leut' (285 : 8), Ich grüßt' ihn schön (298 : 9: etc. = K. W. I, 226 : 17, III, 20 : 24 etc.

süß.[1]) Augen: 511 : 17, 513 : 13, 606 : 3 = K. W. II, 335 : 17. Frau: 655 : 23 = K. W. I, 225 : 14. Kind: 542 : 24, 546 : 6 = K. W. I, 33 : 27. Lieb: 640 : 3 = K. W. III, 78 : 14. Lieder, Gesang etc.: 389 : 5, 516 : 16, 522 : 4, 555 : 2 = K. W. I, 251 : 14, III, 44 : 4, 79 : 1. Schall: 274 : 14 = K. W. I, 14 : 10. Träumen: 359 : 4 = K. W. III, 218 : 18. In Eichendorff also: Violine 241 : 12, Glöcklein 461 : 4, Braut 503 : 6, Buhle 513 : 19, Liebes-

[1]) In regard to the extensive use of this adjective by Heine and other Romanticists see Fischer, p. 21 ff.

flüstern 521 : 7, Spiele 656 : 15, Mund 687 : 1, Bräutigam 699 : 5 etc.

viel. In Eichendorff as in the Volkslied generally uninflected: viel Gäste (435 : 6), viel Engelein (701 : 6) etc. Often as in the Volkslied with another adjective: viel rüstige Gesellen (409 : 5), viel Blumen schön und fein (473 : 13), viel' lust'ge Hochzeitsleut' (490 : 16), viel' sel'ge Jahre (556 : 5), viel bunte Schifflein (566 : 2) etc. = K. W. I, 261 : 8, 77 : 20 etc. Eichendorff's vielschöne hohe Frau (473 : 10) is formed after expressions from the Volkslied like viel schöne Magd (I, 15 : 19), viel schönes Lieb (I, 16 : 3), viel schöne Frauen (I, 77 : 20), Maria die viel reine (I, 140 : 21).

weiß, schneeweiß. Rosen weiß und roth (49 : 10, 565 : 16), schneeweißes Kleid (396 : 15) = K. W. I, 211 : 2, Schneeweißer Arm (401 : 9, 506 : 22) = K. W. I, 303 : 13, Schneeweiße Brust (663 : 4) = K. W. I, 208 : 6, Kalte weiße Hand (673 : 7) = K. W. I, 42 : 12.

zart. Unusually frequent in the Volkslied: ein Mägdlein zarte (K. W. I, 24 : 5), zart roth Mündelein (I, 210 : 18), zart Frau (I, 387 : 20), Ein Blümlein zart (I, 124 : 1), zart schönes Jungfräulein (I, 390 : 4) etc. In imitation of such expressions Eichendorff has: Nun grüßen Bach und Vöglein zart (284 : 10), goldne Fäden zart und lind (454 : 2), zarte Hand (216 : 34), zart Bübchen (560 : 5), zarte schöne Braut (630 : 14) etc.

A popular effect is also obtained by the colloquial use of ganz, ander and recht, as: Bist ein ganzer Kerl (255 : 5), Es war mir in meinem Kopf ganz dumm (343 : 16) Das war ein andrer Kerl (256 : 8), ein rechter Liebesthor (241 : 5), Ihr seid nicht recht gescheit, (273 : 3), Singe recht und trinke gut (254 : 13) etc.

Common in the Volkslied is the use of viel hundert, viel tausend etc. as: viel hundert Schrot (K. W. I, 141 : 6), Ach ihr seht mein Lieb noch tausendmal (285 : 18), Ach ade viel tausendmal (I, 179 : 26), also I, 16 : 22, 20 : 3, 27 : 6, 45 : 24, 58 : 18, 93 : 12, 175 : 11 etc. Eichendorff: Viel hundert Jahre lang (366 : 24), viel tausend guter Morgen (456 : 15), Viel tausend Vöglein (472 : 6), Grüßt die Zieh'nden in dem Thale Noch viel tausend

tausendmal (620 : 8); also 262 : 10, 393 ; 7. 8, 404 : 11, 472 : 10—12, 478 : 11, 505 : 2, 607 : 11 etc.

Popular are further compounds with wunder and aller. Eichendorff: wunderbar 238 : 15, wunderfein 699 : 14, wunderreich 574 : 13, wundersam 344 : 26, wunderschön 436 : 8, wunderstill 522 : 2, wunderselig 518 : 21, wundertreu 360 : 14, 258 : 4, 407 : 11, 703 : 18, 622 : 11, 451 : 1 etc; = K. W.: wunderbar I, 322 : 21, wunderschön II, 28 : 18, 22 wunderselten I, 283 : 18, wunderschnell II, 132 : 21, wundertief III, 219 : 10 etc. Compounds with aller — Eichendorff: allerbest 441 : 22, allerschönst 246 : 4, 344 : 19, 483 : 18 = K. W.: Mein allerbeste Schätze, (I, 26 : 25), dein allerliebstes Kind (I, 76 : 6), Meinen allerschönsten Schatz (I, 290 : 2), herzallerliebste Frau (I, 392 : 22) etc.

4. The Adverb.

Eichendorff's frequent use of adverbs of homely conversation does much toward giving his poems the unassuming style of popular poetry. In the use of a number of these he has closely followed the Volkslied.

fein: In Eichendorf generally used as adverb, in the Volkslied as adjective. K. W.: Gott grüß euch Jungfrau fein (I, 53 : 18), du bist mir viel zu fein (I, 83 : 7), Ein reiches Mädel hübsch und fein (I, 117 : 8), Blumen fein (I, 40 : 1), jubiliren fein (I, 198 : 22), Sie giebt dir'n Kränzlein fein gemacht (I, 208 : 11), Das Röslein glänzt so fein (II, 12 : 1), Eichendorff: Du singst mir fein ins Ohr (241 : 7), Darauf sie zu mir lächelt fein (255 : 4), Die Zeit tritt auf so leis und fein (430 : 19), Da wend't und putzt sich's feine (639 : 14), Das lockt so hell, das lockt so fein (671 : 19). As adjective: Viel Blumen, schön und fein (473 : 13). Flügelein fein (504 : 18); also 494 : 8, 560 : 8, 638 : 19, 672 : 9.

gar. K. W.: Gar schöne thät er singen (I. 37 : 17), Nun schleppt er gar ein Mädchen her (I, 91 : 12), Ich sehne mich gar oft nach euch (II, 5 : 23), Gar fein und höflich stehen (II, 14 : 9), Da stehen der Rosen gar zu viel (II, 21 : 21). Eichendorff: Es war der Ehre gar zu viel (276 : 10), Ein Liedlein scholl gar lustig

(365 : 9), Ein gar seltsam Ritterspiel (398 : 4), Wie singt ihr gar so hell (502 : 16), Der Strom rauscht wohl an die tausend gar (577 : 3), Das stünde dir heut' gar schön (661 : 12), Weil gar so schön mein' Augen sind (695 : 24); 255 : 3, 259 : 9, 276 : 11, 293 : 3, 294 : 18, 304 : 2, 13, 312 : 24, 325 : 16, 391 : 20 – 21, 416 : 8, 432 : 7, 462 : 3, 7, etc.

ja. Used as in the Volkslied to give the poems a conversational tone or to introduce a repeated refrain. K. W.: Darfst du ja wohl tragen das schöne Hochzeitskleid (II, 12 : 24), Ich will ja gern sterben (II, 204 : 8), Ich kenne dich ja an der Sprache (II, 207 : 11), Sie pflückt ja all die Blumen (II, 253 : 5), Schlaf, ich will ja gern zufrieden sein (III, 7 : 20), Im Sommer werd ich's fühlen, ja fühlen (I, 202 : 11) etc. Eichendorff: Vöglein, ja, ich lass' das Zagen (294 : 9), Ihr schreit ja die köstlichsten Noten entzwei (334 : 3), Gedanken sind ja Schwingen (433 : 14), Ach, du bist ja doch nicht meine (498 : 3), Die Mutter ist ja lange tot (690 : 15), Und streicheln bis es stille hielt. . . Ja, streicheln, bis es stille hielt (482 : 1); also 273 : 7, 281 : 13, 399 : 9, 404 : 5, 431 : 7, 478 : 17, 485 : 18, 507 : 12, 518 : 18, 521 : 19, 559 : 9, 569 : 11, 578 : 2 etc.

wohl. K. W.: Wohl um zu pflücken ein Blümelein (I, 15 : 3), Ich nahm mein Schwerd wohl in die Hand (I, 23 : 23), Es ritt ein Ritter wohl durch das Ried (I, 37 : 15), Des Tags wohl zwanzig Meilen (I. 49 : 1). Eichendorff: Manche Schöne macht wohl Augen (239 : 9), Wohl vor manchem langen Jahr (263 : 22), Wohl vor Wittenberg auf den Schanzen (398 : 1). Ich will wohl bei dir bleiben (469 : 23), Da ist das Hirschlein wohl verloren (475 : 7), Da droben wohl hundertmal (245 : 24); also 244 : 12. 262 : 7, 263 : 7, 265 : 3, 274 : 23, 278 : 23, 288 : 17, 24, 301 : 15, 302 : 13, 309 : 15, 310 : 7, 311 : 1, 22, 313 : 21, 342 : 12, 352 : 6, 18 etc.

Other adverbs used similarly are doch: Was wollt ihr doch (336 : 9), Weiß ich doch selber nicht, wo ich bin (288 : 12); also 246 : 15, 260 : 4, 272 : 12, 283 : 4, 8 etc. eben: 's wär eben der närrische Frühling nicht (459 : 22). erst: Jetzt wandr' ich erst gern (275 : 13), Bin ich eine Frau erst einmal (479 : 19);

242 : 2, 304 : 17, 320 : 16, 326 : 8, 332 : 11, 22, 333 : 20, 339 : 13 etc. flink: Zart' Bübchen mit Flügeln Bedienen dich flink (560 : 6). gleich (sogleich): Und ist er's nicht so kommt er doch gleich (284 : 15), Und schlummert gleich wieder ein (346 : 13); 243 : 18, 263 : 20, 330 : 6. grad: Da fiel mir grad' zum Glücke ein (250 : 29). hübsch: Das betrachte hübsch fleißig (298 : 30). just: So giebt's doch just Keine, Die mir besser gefällt (246 : 15), selbander: Wir flogen selbander von dannen (303 : 15). so: O Jugend, wie thut im Herzen mir deine Schönheit so leid (430 : 16), Frühmorgens, sie weinte so sehr (495 : 22) etc. schier: Das bäumt und überschlägt sich schier (247 : 17), drei Kannen schier (255 : 1), Fährt mein Boot zu Grunde schier (610 : 6) etc.; also very common in the Volkslied: So war ich schier verblended (I, 114 : 18), Und da die Schaaf schier all dahin (I, 151 : 11), Du wilt von hinnen schier (III, 45 : 7) etc.

The obsolete adverbial forms found in Eichendorff are: allhier 259 : 11, allwärts 279 : 3, allzumal 236 : 16, hienieden 238 : 1, jetzo 543 : 19, jetzunder 484 : 3, von dannen 452 : 3, and a few archaic forms like: alleine 279 : 5, balde 525 : 13, gerne 262 : 1 and ofte 374 : 23, and the dialectic form nit 245 : 5, 472 : 16.

Popular also are words in -lich. In Eichendorff we find: ehrlich 325 : 24, friedlich 267 : 5, frischlich 265 : 19, erbärmlich 355 : 26, fröhlich 242 : 7, gastlich 417 : 4, heimlich 236 : 20, lieblich 434 : 8, löblich 332 : 18, manierlich 330 : 9, possirlich 325 : 16, redlich 306 : 10, ritterlich 420 : 5, spazierlich 330 : 11, treulich 320 : 3, wunderlich 426 : 13, zärtlich 241 : 2, zierlich 266 : 5. From the Wunderhorn may be cited: ärmiglich I, 331 : 18, ehrlich II, 6 : 13, friedlich I, 248 : 26, frischlich II, 18 : 27, fröhlich I, 24 : 8, gänzlich II, 148 : 5, gewaltiglich 278 : 24, heimlich I, 240 : 11, herzlich I, 156 : 16, hübschlich I, 104 : 1, minniglich I, 278 : 8, ritterlich II, 32 : 20, säuberlich I, 156 : 12, spärlich II, 6 : 25, williglich I, 142 : wonnesamlich II, 6 : 15, wunderlich I, 208 : 19, zierlich I, 13 : 4 etc.

5. Inflection, Apostrophe, Contractions.

The frequent omission of the inflection of the adjective and the constant use of the apostrophe and contractions are some of the characteristics which give Eichendorff's songs an artlessness akin to that of the Volkslied.

In the latter inflection is often omitted: Du trägst kein Schuld und ich kein Sünd (I, 18 : 12), Ich sage dir Feuer, behalt dein Flamm (I, 22 : 13), Ein gar erschrecklich Mann (I, 24 : 13), Ein wunderschönen Kranz (I, 25 : 7), Der viert stößt die Trompeten (I, 29 : 20). Mein gelbkrauß Härlein (I, 33 : 12). Eichendorff: All Segen, der hier weilt, All Wohl das hier begonnen (421 : 20—21), Zierlich Bücken, freundlich Blicken (266 : 5), Die Machen gross' Geschnatter (345 : 24), Schön Lieb hol' dich vom Zwinger (457 : 9), Lieb' Töchterlein fahre mit Gott (524 : 12), Einsam Engel, alte Lieder (566 : 19), Süß' Lieb', süß' Lieb' wie bist du schön (640 : 3), Des Hand dereinst wächst mahnend aus dem Grabe (378 : 14); 240 : 25, 265 : 16, 276 : 6, 285 : 8, 315 : 26, 316 : 16. 321 : 8, 326 : 6, 339 : 24, 353 : 17, 355 : 26, 362 :11, 377 : 10 etc.

Contrary to present usage Eichendorff uses sometimes in the predicate position, and in a few cases elsewhere, an inflected adjective or pronoun, generally to complete the rhyme or to give his line the required number of syllables. Ich war dir zu geringe (247 : 8), Und von Jammer da die Dreie (371 : 12), O Herr mach' uns gescheidte (416 : 26), Wie ein Vöglein hell und reine (472 : 1), Da erst Liebchen bist du meine (631 : 16), Ich mocht' nichts mehr, das meine blieb (651 : 16); 312 : 22, 373 : 1, 2, 398 : 15, 409 : 13—15 etc.

The following archaic noun inflections occur: Fraue (Mhg. frowe) 451 : 13, 473 : 10, 522 : 12, 623 : 4 etc. Herre (Mhg. herre) 621 : 17, Herze (Mhg. herze) 239 : 22, the old accusative Nasen 476 : 17, and the old dative plural Thalen 269 : 1, 508 : 7, 598 : 13.

Eichendorff has further imitated the rough style of the Volkslied by his extreme use of the apostrophe, illustrations of which may be found upon every page. Typical examples

are the following: Ein' Blum' von Edelsteinen (240 : 6), 's ist Schad' nur um's Pelzlein (245 : 5), zu 'nem Schlößlein (246 : 7), Da denk' an mich, 's ist meine Frau (247 : 13), Jetzt in den Ozean grad' hinaus ging's (248 : 22), Aus dem Haus wie 'n Kavalier (255 : 12), Sind's die Häuser, sind's die Gassen (265 : 13), Ein'n Hirten (272 : 23), All' Ström' und Segel (288 : 23), Oft ist's, als müsst' ich's finden (317 : 2), Und ob ihr's les't oder bleiben laßt (326 : 11), Wer hat je so 'n Saal gesehen? (399 : 5), 's war kein Singen, 's war kein Küssen (461 : 7), Die Engel Gott's (585 : 19), Wie 'ne liebliche Sirene (628 : 1), mit steinern'n Armen (700 : 23) ein'n 239 : 21, 'runter 240 : 10, ung'risch 245 : 7, lust'ger 257 : 20, brach'st 309 : 6, Tepp'che 323 : 5, lös'st 333 : 23, werd't 474 : 14, bind't 486 : 14, wußtest's 593 : 8, verschütt'ter 605 : 5, zack'gen 627 : 2, find't 672 : 12, ihn'n 684 : 10 etc. etc.

Similar in effect are his many contractions. Those occurring most frequently are: an's 241 : 25, durch's 243 : 3, ins 271 : 18, über's 302 : 22, auf's 372 : 7, über'm 376 : 6, über'n 376 : 10, ums 378 : 20, 'rauf und 'runter 460 : 15, was (etwas) 479 : 16, drauf 270 : 23, dran 248 : 10, drein 349 : 9, drum 255 : 19, drunter 236 : 19.

B. Syntax.

Passing now from the study of Eichendorff's word usage to a consideration of his syntax, we notice there also certain characteristics which bear the clear stamp of the Volkslied.

1. Omission of Article, Pronoun, and Connective.

One of the chief characteristics of popular poetry is its omission of non-essentials. In its style this shows itself in the frequent omission of words not absolutely necessary to convey the thought.

a) The omission of the article.

K. W.: Ich werf mit Rosenblättern In Liebchens Fenster ein (I, 378 : 22), Jäger auf süßes Mündelein Giebt ein Kuß mit

Verlangen (I, 399 : 9), Sobald du hebst die klaren Äugelein, Freut sich Gestirn und auch der Sonnenschein (III, 18 : 18).

Eichendorff has made wide use of this: Wohl im Hofe bei dem Klange Katze miaut, Hund heult und bellt, Nachbar schimpft mit wilder Miene (241 : 8), Spatzen schrein und Nachtigallen, Nelke glüht und Distel sticht, Rose schön durch Nesseln bricht, Besser noch hat mir gefallen Liebchens spielendes Augenlicht (459 : 16), Sonne nicht steigen mag, Sieht so verschlafen drein (463 : 13), Ja, darf ich bei Liebchen weilen (478 : 17), also 242 : 11, 261 : 24, 265 : 10, 278 : 19, 279 : 15, 287 : 19, 294 : 18, 296 : 27, 440 : 18, 441 : 8, 443 : 21, 451 : 8, 452 : 6, 460 : 11, 471 : 14, 480 : 9, 485 : 1, 647 : 5, 650 : 2, 658 : 16 etc.

b) The omission of the Pronoun.

K. W.: So hör mein Nahmen nennen, Will dir ihn sagen frey (I, 26 : 1—2), Der Kukuk fliegt übers Nachbar sein Haus, Kukuk, schön Schätzel, bist drinnen, komm zu mir heraus (I, 241 : 10—11), Hat jede einen Buben, Muß auch um einen schaun (III, 120 : 21—22).

Eichendorff: Drauf sie zu mir lächelt fein: Bist ein ganzer Kerl (255 : 4), Komm' mit, sollst ruhn nach kurzem Gang (289 : 23), Kommst aus Frankreich, frommer Pilger, Hör' der Heimat Laut so gern (635 : 1), Bin ein Vöglein in den Lüften, Schwing' mich über's blaue Meer (644 : 6); also 238 : 18, 246 : 7, 252 : 14, 254 : 18 - 19, 260 : 16, 264 : 24, 265 : 15, 279 : 9, 293 : 14, 316 : 17—18, 319 : 7, 325 : 1, 386 : 15, 494 : 19, 538 : 5—7, 547 : 22, 550 : 1 etc.

c) Omission of connectives.

K. W.: Und schnell die Magd ihr Bettlein ließ, Zum Fenster thät sie gehen, Sah Jesum ihr viel schönes Lieb So herrlich vor sich stehen (I, 16 : 1), Eine Nonne soll ich werden, Hab keine Lust dazu (I, 31 : 1), Maria in den Garten trat, Begegnen ihr drey Jüngling zart (I, 75 : 20), Der König über Tische saß, Ihm dienten Fürsten, Herren, Viel edle Frauen schön und zart (I, 379 : 12).

Eichendorff: Manche Schöne macht wohl Augen, Meinet, ich gefiel' ihr sehr, Wenn ich nur was wollte taugen, So ein armer

Lump nicht wär' (239 : 9), Ade, ihr Landsknecht', Musketier'! (247 : 15), Sind's Nachtigallen wieder, was ruft, Lerchen, die schallen, Aus warmer Luft? (263 : 1), Lenz, Lust vergingen, Liebchen ist tot! (492 : 11).

2. Word Order.

While the poet is given much greater freedom in the arrangement of his sentence than the writer of prose, owing to the conservatism of his art and to the demands of rhyme and meter, still there are certain word arrangements which must be regarded as belonging distinctively to the Volkslied. Eichendorff has made free use of these.

a) Modifiers after noun.

In the Volkslied the modifiers of the noun are frequently placed after it.

1) Adjective after noun.

K. W.: Der Papst hat einen Stecken weiss (I, 88 : 27), Ein reiches Mädchen hübsch und fein (I, 117 : 8), Gott grüß euch Adelheid schöne (I, 242 : 13), Gedenke edler Fürste gut (II, 108 : 6).

Eichendorff: Zwei Augen hell und rein, Zwei Röslein auf dem Mund, Kleid blank aus Sonnenschein (463 : 2), Wie ein Vöglein hell und reine (472 : 1), Viel Blumen, schön und fein (473 : 13), Reiten da drei junge Jäger Auf drei Rößlein blank (479 : 3); also 241 : 18, 260 : 6, 286 : 13, 294 : 2, 299 : 17, 304 : 9, 366 : 6, 377 : 15, 388 : 6, 7, 396 : 24, 454 : 2, 465 : 10, 472 : 13, 17, 475 : 5, 480 : 17, 482 : 3 etc.

2) Pronoun after noun.

K. W.: Frisch her ihr lieben Gesellen mein (I, 125 : 22), Darnach sprach er zur Tochter sein: Ach Tochter liebste Tochter mein (I, 152 : 13), Das ist der Herzallerliebste dein (III, 112 : 3).

Eichendorff. Frisch denn, Kameraden mein (399 : 10), Frischauf, ihr Waldgesellen mein (671 : 17), Das ist die Liebste mein (698 : 12), Und rief' die Gesellen sein (702 : 14); also 261 : 11, 343 : 22, 527 : 13, 677 : 18 etc.

b) Omission of expected inversion.

The Volkslied often omits the inversion of subject and predicate when some other part of the sentence than the subject stands at the beginning.

K. W.: Da ich morgens früh aufstand, Der Reif lag auf dem Dache (I, 23 : 29), Kaum hätt' sie das Wörtlein ausgesagt, Ihr Häuptlein auf der Erden lag, Jungfräulein hättst du geschwiegen, Dein Häuptlein wär dir geblieben (I, 35 : 25), In einem See sehr groß und tief, Ein böser Drach sich sehen ließ (I, 151 : 1).

Eichendorff: Frühmorgens durch die Klüfte Wir blasen Victoria! (257 : 9), Und wo der Wind die Wipfel theilt, Die Au' verstohlen nach mir schaut (281 : 10), Und wie die Morgenglocke klingt, Im stillen Feld er niedersinkt (289 : 17—18), Und als wir kamen vor die Stadt, Das Roß auf einmal zwei Flügel hatt' (344 : 13); also 241 : 8—9, 243 : 11, 244 : 5—6, 255 : 18—19, 260 : 3 - 4, 272 : 21—22, 277 : 1—4, 281 : 13—16, 284 : 22—24, 289 : 19—22, 320 : 7—8, 321 : 11—12, 23, 326 : 9—12, 333 : 18, 342 : 3, 365 : 7, 636 : 1 - 3, 5—7, 637 : 5 - 8, 17—18, 639 : 17, 640 : 9, 646 : 13—14, 657 : 5—6, 660 : 13—15, 667 : 1—4, 25—26, 675 : 15, 676 : 3 - 4, 677 : 3 - 6, 15 etc.

c) Between subject and verb is often placed another part of the sentence contrary to common usage.

K. W.: Der Blümlein es viel brechen wollt (I, 24 : 9), Die Stadt von solcher Noth befreyet, Im grossen Dankfest sich erfreuet (I, 45 : 17), Christus, der Herr im Garten ging, Sein bittres Leiden bald anfing (I, 142 : 8), Der Kukuk auf dem Birnbaum saß (I, 241 : 7).

Eichendorff: Der Baum noch vor der Thüre blieb, Wo wir gesessen haben (496 : 15), Der Spielmann aber ich selber bin (649 : 8), Der Jäger war fortgezogen, Der Jäger ihr Liebster war (669 : 7), Viel Knecht' ihm waren da zur Hand, Zu holen das Fräulein von der Wand (678 : 11); also 239 : 24, 240 : 17, 248 : 1, 262 : 18, 265 : 9, 267 : 17, 277 : 28, 284 : 4, 20, 290 : 1, 317 : 11, 325 : 23, 339 : 21—22, 379 : 3, 431 : 7—8, 456 : 16, 470 : 4,

483 : 7, 484 : 12, 497 : 19, 501 : 2, 505 : 9, 510 : 1, 519 : 1, 661 : 5, 14, 664 : 1, 5.

3. Resumption of a part of the sentence.

Popular is further the resumption of the subject or object by „der", „die", „das", and abverbial phrase or clause modifiers of time and place by „da".

a) Resumption of subject by „der", „die" or „das".

K. W.: Es waren drey Gesellen, Die thäten, was sie wöllen (I, 32 : 11), Es ist ein Schnitter, der heißt Tod (I, 55 : 4), Eine Arme, die magst du nicht, Eine Reiche, die kriegst du nicht (II, 445 : 7, Das Futter, das ich ihm geben will, Das liegt in meinen Armen (III, 49 : 19).

Eichendorff: Und der dir wohlgefallen hat, Der soll dein lieber Buhle sein (472 : 19), Mein Schatz, der mag mich nicht (483 : 16), Meine Schwester, die spielt' an der Linde (658 : 17), Das Rädlein, das schnurrt so in einem (662 : 3); also 236 : 19 22, 240 : 7, 249 : 23, 250 : 21 – 22, 286 : 2 – 4, 300 : 24, 301 : 11, 345 : 23—24, 351 : 5, 495 : 19, 496 : 13 – 14, 549 : 15 – 16, 550 : 5, 551 : 7 – 8, 601 : 11—12, 626 : 3, 636 : 10, 638 : 17 – 18, 648 : 5—6, 658 : 7 – 8 etc.

b) Resumption of object by „der", „die", „das".

K. W.: Der Sultan hatt' ein Töchterlein, Die war früh aufgestanden (I, 15 : 1), Mein allerbeste Schätze, Die will ich geben dir (I, 26 : 25), Den Gefangnen mein, den geb ich dir nicht (I, 255 : 19).

Eichendorff: Ihr habt den Vogel gefangen, Der war so frank und frei (302 : 9), Mein Liebchen herzinnig, Das soll ich heut sehn (510 : 15), Da sieht sie viele schöne Knaben, Die reiten unten durch den Wind (695 : 9); also 260 : 21 – 23, 261 : 23 – 24, 265 : 1—2, 272 : 23—25, 298 : 13 – 15, 304 : 16 – 17, 398 : 13—15, 504 : 25 etc.

c) Resumption of place by „da".

K. W.: Da droben auf jenem Berge, Da steht ein goldnes Haus (I, 102 : 17), Da drunten auf der Wiesen Da ist ein kleiner

Platz, Da thät ein Wasser fließen, Da wächst kein grünes Gras (II, 222 : 17), Dort unten auf der Wiese, Da geht ein Mühlen Rad (III, 59 : 16).

Eichendorff: In einem kühlen Grunde Da geht ein Mühlenrad (653 : 5), Tief unten da ist ein Garten, Da wohnt eine schöne Frau (258 : 9), Dort auf dem Berge, da steht ein Baum (527 : 19), Hoch über blauen Bergen Da steht ein schönes Schloß (625 : 1); also 244 : 17—18, 255 : 20—21, 353 : 9, 456 : 11—12, 457 : 7—8, 495 : 17—18, 661 : 19 —21, 664 : 13—15 etc

d) Resumption of time by „da".

K. W.: Zu Ostern, als die Fasten aus, Da längerten die Tage (I, 40 : 4), Des Nachts da bin ich gekommen (I, 182 : 9), Ich ging einmal nach Graßdorf nein, Da kam ich vor die Schenke, Und da ich vor die Schenke kam, Da fing mich an zu dursten (II, 417 : 4).

Eichendorff: Der Morgen, das ist meine Freude! Da steig' ich in stiller Stund' Auf den höchsten Berg in die Weite (283 : 21), Und als der Frühling weit und breit Von neuem schien und schwärmte, Da that dem Knaben 's Vöglein leid (639 : 5), Frühmorgens da lag so schaurig (324 : 9); also 238 : 10, 239 : 23, 243 : 3, 244 : 3. 13—14, 272 : 15, 303 : 5—7, 476 : 16, 514 : 18, 646 : 7, 638 : 9 -10, 654 : 5— 7, 661 : 21, 26.

4. The impersonal „es".

Unusually common both in the Volkslied and in Eichendorff is the use of the impersonal es.

K. W.: Es wollt ein Jäger jagen, Dort wohl vor jenem Holz (I, 139 : 1), Es ist ein Schnitter, der heißt Tod (I, 55 : 4), Es sah eine Linde ins tiefe Thal, War unten breit und oben schmal (I, 61 : 21).

Eichendorff: Es zogen zwei rüst'ge Gesellen Zum erstenmal von Haus (300 : 14), Es saß ein Mann gefangen Auf einem hohen Thurm (365 : 1), Und es stieg vom Schloß hinunter Schnell der süße Florimunde (624 : 1), Es zittert die alte Linde Und klaget der Wind so schwer (659 : 9); also 242 : 15, 244 : 2,

256 : 6. 262 : 11, 265 : 4, 11, 266 : 17, 270 : 7, 271 : 11, 273 : 7, 16, 18, 275 : 15, 276 : 3, 277 : 16, 283 : 11, 286 : 3, 288 : 7, 293 : 10, 299 : 10, 301 : 14, 302 : 3, 13, 308 : 19, 311 : 3, 313 : 17, 316 : 12, 317 : 16, 326 : 2 etc. etc.

Eichendorff also, with other Romanticists, uses „es“ often as indefinite subject to produce an effect of mystery as: Klopft's draußen ans Fensterlein (662 : 18), Vor dem Fenster durch die Linden Spielt es wie ein linder Gruß (589 : 9), Es flog so kühl und schwüle Ihm um die offne Brust (656 : 17).

5. Peculiarities in the use of „tun“ and „kommen“.

Eichendorff further imitates popular syntax in his use of „kommen“ with a past participle.

K. W.: Das Mädel kam geschlichen (I, 33 : 4), Da kam zu ihr um Mitternacht Ein heller Mann gegangen (I, 15 : 17), Er kam zu Feinslieb gegangen (III, 83 : 14), Ein Ritter kam dort her geritten (I, 42 : 14).

Eichendorff: Es kommt ein Knabe schön gegangen (650 : 11), Ein Jägersmann kam geflogen (660 : 19), Da kommt auch einer schon gerannt (251 : 27); also 235 : 1, 241 : 17, 249 : 10, 252 : 11, 265 : 3, 286 : 4, 298 : 5, 362 : 13, 384 : 18 etc.

Popular is likewise the use of tun as auxiliary verb. K. W.: Zum Fenster thät sie gehen (I, 16 : 17), Ich thu dich nur versuchen (I, 63 : 9), Die Jungfrau thät vor ihme stehn (I, 66 : 20), Ich mach mich auf und thät spazieren gehen (I, 74 : 15).

Eichendorff: Am Thor Sanct Peter schon thut winken (277 : 21), Wie that sie weit über springen (245 : 4), Sie thut den Arm mir reichen (256 : 9), Der Bräutigam thät erbleichen (666 : 11), Thun all' so fremde shauen (489 : 3), Da kommen die Bächlein gegangen: Ob ich schon schlafen thu'? (513 : 26—27); also 254 : 7, 258 : 5, 375 : 15, 622 : 18, 623 : 8, 642 : 21 etc.

The same effect has tun in: Der Morgen thut ein'n rothen Schein (239 : 21), Von ihrem Schmuck thut's durch den Bau Ein'n langen rothen Blitz (672 : 19).

C. Figures of Rhetoric.

The most striking characteristics of the figurative language of the Volkslied are simplicity and clearness. This is due to the fact that the singer of the Volkslied draws his illustrative material almost exclusively from the world of nature with which he is constantly surrounded and intimately acquainted, and further to his avoidance of whatever is striking and unusual, confining himself entirely to those objects and phenomena in nature that have come to assume a definite and fixed relation to the thoughts and feelings of the folk. That is, the figurative language of the Volkslied, like its diction in general, is traditional, formal and commonplace. Falling leaves signify infidelity, the sweetheart is a flower, her lips are roses, her hands lilywhite.

While the influence of the Volkslied is clearly traceable in this part of Eichendorff's poetry, the veiled and indefinite, so common in the poetic language of the First Romantic School, is a prominent characteristic both of his prose and verse; thus: Wolken ziehen wie schwere Träume (237 : 21), Erinnernd rührt sich in den Bäumen ein heimlich flüstern überall (274 : 16), Die Ferne redet trunken (273 : 18), Und lächelnd senkt die Sehnsucht ihre Flügel (386 : 20).

His use of the typical figures of the Volkslied has already been observed in the preceding chapter. Additional illustrations are the following:

a) Personification.

The idea expressed by Eichendorff that the sun breaks the power of winter so that the latter is finally compelled to flee (258 : 24) and the representation of spring as the conqueror of winter (343 : 4) have their origin in the old „Streitgedicht", remnants of which are still found in the modern Volkslied, for example „Das Todaustreiben" (K. W. I, 161): „So treiben wir den Winter aus durch unsre Stadt zum Thor hinaus" [1]). Spring is further personified by Eichendorff as setting up his tent on

[1]) Cf. Uhland „Volkslieder" III (Abhandlung) p. 19 ff.

mountain, field and valley (316 : 14), which finds its parallel in the Volkslied (K. W. III, 151). Eichendorff's frequent representation of the moon as a shepherd herding his sheep (596:17) is a favorite figure of Spee (K. W. I, 283). Die schlanken Pappeln, Busch und Saat verneigen sich im grössten Staat (281 : 8) corresponds in the Volkslied to Die schönen Blumen, Laub und Gras sich alle freundlich neigen (K. W. II, 175).

Everywhere in Eichendorff as in the Volkslied nature is endowed not only with human activity and human emotion but also with human speech. The bushes reach out their green arms (298 : 19), the flowers are weeping in sympathy (686:21), they speak with the poet (601 : 4), moon and stars tell him that his love is returned (501 : 17), he asks the nightingale to join him in his praise to God (606 : 13), the cuckoo laughs roguishly at the lovers (656 : 5).

b) Comparisons.

In his comparisons Eichendorff frequently follows popular usage. The sweetheart is a „Reh" or „Hirschlein" pursued by the hunter (476). This figure is often carried through the entire poem as, for example, in „Jäger und Jägerin" (480, = K. W. I, 162). The Holy Virgin is a rose (568 : 13 = K. W. II, 11), the eyes of the sweetheart are two stars (504 : 23 = K. W. II, 193), her locks are golden (622 : 16 = K. W. I, 293), her lips are roses (463 : 3 = K. W. I, 174).

The comparison between blossoms and snow (349 : 14) is likewise popular and is compared by Fischer (p. 84) with similar uses in Heine and the Volkslied. „Der Abend streut rosige Flocken" (574 : 1) is similar to „Der Morgen streut seine Rosen" (K. W. I, 379). Mein Herz ist recht von Diamant, ein' Blum' von Edelsteinen (240 : 5) has its parallel in the lines from the Wunderhorn, Mein Herz ist von lauter Eisen und Stahl dazu von Edelsteinen (I, 374) and suggests Heine's Dein Herz, es ist ein Diamant (Ged. I, 121).

Eichendorff's representation of heaven as a garden full of golden flowers (541 : 2) is a common volkslied conception, as in „Die Eile der Zeit in Gott" (K. W. I, 67):

Er nahm die Jungfrau bey der Hand,
Führt sie aus ihrem Vaterland,
In seines Vaters Garten schön,
Darinnen viele Blumen stehn [1]).

It is common in the historical Volkslied to describe the battle as a dance, the besieged city as a maiden and the besiegers as her suitors [2]). Illustrations of this in Des Knaben Wunderhorn are: „Die vermeinte Jungfrau Lille" (II, 100), „Halt dich Magdeburg" (II, 103) and „Galantes dreißigjähriges Kriegslied" (II, 344). Composed entirely in the spirit of these „Soldatenlieder" is Eichendorff's „Die ernsthafte Fastnacht 1814" (398) beginning:

Wohl vor Wittenberg auf den Schanzen
Sind der edlen Werber viel,
Wollen da zur Fastnacht tanzen
Ein gar seltsam Ritterspiel.

Und die Stadt vom Felsen droben
Spiegelt sich im Sonnenschein,
Wie ein Jungfräulein erhoben —
Jeder will ihr Bräut'gam sein.

Likewise in „Soldatenlied" (396) Eichendorff compares the flag to a bride in snowwhite dress, the delight of him to whom God has entrusted her. Similarly in the Volkslied „Husarenbraut" (K. W. I, 188):

Das Bräutlein, das wird die Standarte genannt,
Das ist uns Husaren sehr wohl bekannt.

The Volkslied loves to give concrete representation to abstract ideas. Thus „Glaube", „Liebe" and „Hoffnung" are „drey Fräulein hübsch und stolz" (K. W. I, 139). Eichendorff has clearly followed this volkslied manner in „Die Werber" (304):

Zu Ross, so schön und wüste,
Ein hohes Weib fliegt her,
Behelmt, entblößt die Brüste,
Ihr Aug' weckt wild Gelüste,
Sie heisst Soldaten-Ehr'.

D. Volkslied Meters.

I have already stated that the influence of the Volkslied upon Eichendorff's poetry appears for the first time prominently

[1]) Cf. Böckel, Psychologie der Volksdichtung, p. 214.
[2]) Ibid. p. 368 ff.

in the poems composed in the year 1809. In part this influence makes itself felt in the more extensive use of the simpler meters of the Volkslied. During his early period he shows a decided preference for the Italian and Spanish verse forms according to the fashion of the day. The sonnet is found most frequently, about one half of the poems composed in the year 1808 being of this form. Among the other foreign forms which he imitates are the terza rima, Glosse, canzone, madrigal, sestain, and the Spanish ballad stanza (See Krüger, p. 119ff.). In addition to these he imitates Tieck's manner of substituting assonance for rhyme („Assonanzen", Pissin, p. 34).

With the year 1809 these foreign forms are rapidly discarded and we find the simpler German meters taking their place. With his keen poetic sense, made more sensitive no doubt by his contact with the Volkslied, he begins to see the incongruity of dressing German poetry in a foreign garb. „Es ist überhaupt ein seltenes Mißverständnis", he says in a later criticism, „die Poesie einer Nation von ihrer eigentümlichen Form, als etwas ganz zufälligem, trennen zu wollen; beide gehören notwendig zueinander wie Leib und Seele, und geben eben zusammen erst die Poesie" [1]).

The favorite simple verse forms of Eichendorff's later poetry are all of them found in the Volkslied, but it is useless to insist upon the fact that his adoption of them is due wholly to direct volkslied influence. They were used by Goethe, and Uhland, Kerner, Arnim and Brentano were imitating the popular meters of the Volkslied before Eichendorff's general use of them.

The verse form most frequently found in Eichendorff's poetry is that of „Das zerbrochene Ringlein", about one hundred of his poems being composed in this verse. It is a favorite meter also of Goethe, Brentano, Uhland, and Wilhelm Müller, and its extensive use among these is no doubt due to its general popularity in the Volkslied. In the latter, however, the rhyme of the second and fourth lines is frequently lacking or is replaced

[1]) Gesch. d. poet. Literatur Deutschlands, p. 241.

by assonance, while Eichendorff with rare exception uses rhyme throughout. Like the Volkslied he often unites two and sometimes three stanzas into one, as in „Rückblick“ (339). Illustrations from the Wunderhorn are „Es wollt ein Jäger jagen (I, 292) and „Zu Ury bey den Linden“ (I, 17). A variation from this is the so-called „Hildebrandston“ (Liederhort I, p. 67) containing frequent substitutions of anapestic for iambic feet in the measure above, as in Eichendorff's „Der letzte Gruss“ (495):

Ich kam vom Walde herniedeh,
Da stand noch das alte Haus;
Mein Liebchen, sie schaute wieder
Wie sonst zum Fenster hinaus.

The latter became one of Heine's most effective measures, due according to Hessel (Metr. Formen Heines Dichtungen, p. 61) to its extensive use by Eichendorff and Wilhelm Müller. For the use of the meter by Goethe and other Romanticists, see Fischer p. 58. In the Volkslied it is found, for example, in „Schwimm hin schwimm her du Ringelein“ (K. W. II, 17).

Almost as common in Eichendorff as the meter of „Das zerbrochene Ringlein“ is the stanza consisting of four trochaic tetrameter lines rhyming alternately, lines two and four lacking the final syllable. It is the meter of „Lied mit Thränen halb geschrieben“ (261). Like the Volkslied, Eichendorff often combines two strophes into one. The meter occurs in „Friedenslied“ (K. W. I, 137) and „Der Brunnen“ (III, 70). It is a common meter also of Heine (Fischer 60), of Goethe („Kleine Blumen kleine Blätter“) and of Uhland („Droben stehet die Kapelle“).

Eichendorff makes use in a considerable number of his poems of the Tannhäuser strophe „Nun will ich aber heben an, vom Tannhäuser wollen wir singen“ (K. W. I, 86), two iambic tetrameter lines alternating with two iambic trimeter lines, the latter with feminine rhyme. This is a favorite meter also with Heine, except that his frequent substitution of anapestic for iambic feet found, for example, in „Die beiden Grenadiere“, is far less common in Eichendorff. He uses the measure in many songs which have also other popular characteristics as in

„Musikant 2“ (239), Seemanns Abschied“ (247), and „Musikantengruß“ (259). Illustrations of its use in the Volkslied are „Des Sultans Töchterlein“ (K. W. I, 15), „Herr von Falkenstein“ (K. W. I, 255) and „Die gefährliche Manschettenblume“ (K. W. I, 356).

One of the most common stanzaic forms in the Volkslied is the iambic tetrameter rhyming in couplets, the stanza consisting either of a single couplet or of two couplets, seldom more. This meter occurs in Herder's „Volkslieder“ in „Nordlands Künste“ (I, 153), „Der Wassermann“ (I, 155) and „Erlkönigs Tochter“ (I, 158). The meter became a favorite with the Romanticists through Goethe's use of it in his „Erlkönig“ as well as on account of its frequent recurrence in the Wunderhorn. The common substitution of anapests by Goethe to secure greater rapidity in movement, after the manner of Herder in the ballads cited, has been imitated by Eichendorff in „Der Verirrte“ (649), „Nachtwanderer“ (638), „Maria's Sehnsucht“ (565) and „Der irre Spielmann“ (288). In the other poems in which Eichendorff uses this meter substitutions occur less often. He follows in these much more closely its use in the Wunderhorn which we may see by comparing, for example, „Die deutsche Jungfrau“ (677) or „Die Räuberbrüder“ (690) with „Die mystische Wurzel“ (K. W. I, 208) and „Ritter St. Georg“ (K. W. I, 151).

Eichendorff's imitation in a number of his songs of the meter of the Schnaderhüpfel has been discussed in detail by Nadler (176 ff). But in assuming, as he does, a direct influence of the Schnaderhüpfel upon the meter of such poems of Eichendorff as „An die Waldvögel“ (348), „Auferstehung“ (559), „Jagdlied“ (Pissin 63) and „Leid und Lust“ (503), the fact should not be left out of account that the meter was by no means uncommon before Eichendorff. We find it in Tieck's „Lockung“:

Geliebter, wo zaudert
Dein irrender Fuß?
Die Nachtigall plaudert
Von Sehnsucht und Kuß. (Ged. II, 58)

Tieck further uses it in „Trauer“ (Ged. II, 55), „Freude“ (Ged. II, 18) and elsewhere. It is found in several of Goethe's songs, for example „Sehnsucht“, and occurs before Goethe in Friedrich Stolberg's „Winterlied“ (DNL. 50, part II, p. 152), in J. M. Miller's „Der Traum“ (DNL. 50, part I, p. 175) and in Voß' „Trinklied“ (DNL. 49, p. 230).

Not only has Eichendorff used in the majority of his songs the simple meters of the Volkslied, but also like it, as we have seen, he disregards in his use of these most of the conventional metrical rules without violating in the least the deeper sense of his rhythm, which lies beyond the mere counting of syllables. His rhymes also like those of the Volkslied are full of inaccuracies. Impure rhymes like Höh — Reh, Leut - Zeit, and grün — ihm may be found upon almost every page. Unusually common are likewise his identical rhymes, as for example: Geläute — Leute (240 : 2), fliegen — überfliegen (243 : 13), Grund - Herzensgrund (260 : 18), Lieben — Lieben (261 : 17), still — still (263 : 14). Like the Volkslied he often uses mere assonance where a regular rhyme is expected as: muß — Brust (326 : 10), Scheinen — Beine (375 : 21), geringe — Klingen (247 : 8), Wald — Schall (477 : 10), Grunde — verschwunden (653 : 7), and not infrequently he omits an expected rhyme altogether as in 471 : 11, 542 : 1, and 550 : 1. Illustrations of any of these irregularities are unusually common in the Wunderhorn.

Conclusion.

I have reached the end of my investigation. Taking now a brief survey of the discussion in the preceding pages we obtain the following results. Eichendorff was familiar with the German Volkslied from his youth. His deep interest in and intimate acquaintance with the life of the common people during his early years, his extensive travels later as well as his active participation in the carefree and roving student-life at Breslau, Halle and Heidelberg brought him frequently into direct contact with the folksong. This early acquaintance with the Volkslied was materially extended through the influence of the Second Romantic School. They not only placed in his hands the first extensive collection of German folksongs in „Des Knaben Wunderhorn", but they taught him how to make use of his knowledge of the Volkslied in his own poetic practice.

He remained a life-long student of popular poetry. His interest in it during his later years is shown by his translations of a number of ballads from the Spanish „Romanzero" and by his appreciative criticism of the German Volkslied itself. His critical attitude toward it shows both a deep penetration into its nature and history and a keen appreciation of its value to the art poet who wishes to become truly popular and national.

An examination of the popular elements in Eichendorff's lyric shows that from the standpoint of technique the influence of the Volkslied never fully supplanted the main characteristics of the hazy „Stimmungspoesie" of his early years. From the year 1808 throughout his long period of lyric production the

romantic »Stimmungsbild" is found side by side with the simple and plastic songs composed in the popular manner.

In his vocabulary the influence of the Volkslied is noticeable in his extensive use of the diminutive and of nouns and verbs of colloquial speech which gives his lines frequently a popular tone. The concreteness of his adjective and adverbial usage, especially when we take into consideration the almost complete absence of this characteristic in his early poems, shows that the Volkslied has taught him here a valuable lesson. The frequent occurrence also of words like „wohl", „gar", „zart" and „fein", of archaisms like „allhier", hienieden", „jetzunder", of omissions of inflection, of contractions and the use of the apostrophe do much toward giving his lyric the artlessness of popular song.

Likewise in his syntax Eichendorff follows closely the peculiarities of the Volkslied. This is especially to be observed in his constant omission of the article, pronoun and connective, in the common occurrence of the adjective and possessive pronoun after the noun, in the frequent omissions of inversion where it is expected in common usage, and in his use of certain redundancies in speech common in the Volkslied.

An examination of his meters discloses a decided change from his earlier poems to those composed under the influence of the folksong. The frequent use of the sonnet and other Romance forms were rapidly discarded for the simpler and more singable meters of the Volkslied. In his use of these, like the Volkslied, he pays little attention to the narrower metrical conventions, having regard only for the more fundamental rhythm which has its origin in the laws of music and which is independent of the mere counting of syllables.

But while we have observed in Eichendorff's lyric technique much that is directly due to the Volkslied, we find in his thematic material little that may be regarded as a direct copying of popular motives, far less, for example, than we find in the lyric of Uhland, Wilhelm Müller and Heine. Many of his

songs possess the spirit of the Volkslied but when we search for their sources we usually look in vain. The explanation of this fact is found no doubt partly in his intimate acquaintance with the life and feelings which the Volkslied portrays, partly also in the close kinship between his own simple, almost naive personality and that of the singer of the Volkslied. It was not necessary for him to borrow in order to produce a popular song. His motives like those of the folkpoet had their origin in genuine feeling and in the universally human, the true secret of popularity.

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